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AN ESSAY ON THE STUDY OF ANTIQUITIES.

QUEM NON MOVEAT CLARISSIMIS MONIMENTIS
TESTATA CONSIGNATAQUE ANTIQUITAS. Cicero.

THE SECOND EDITION,
CORRECTED AND ENLARGED.

Dr Burgh / Bp of Salisbury /

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G.R.
III.

PREFACE.

THE deſign of the following Eſſay is to conſider the Study of Antiquities as a branch of polite learning, and to ſhew its intimate connection with the moſt elegant, as well as the moſt uſeful parts of Science.

THE Study of Antiquities is generally conſidered either as confined within the compaſs of mere curioſity; or as dry and unintereſting, and therefore incompatible with the more elegant purſuits of Genius. This powerful and prevailing prejudice places it at too great a diſtance to admit of an impartial view. But when the nature of this ſtudy, and the various objects of it,

are attentively examined and compared, the mind is gratified with a new pleaſure; and experiences the involuntary operation of thoſe feelings, which had ſo lively an influence on GORREGGIO, when he firſt beheld a picture of RAPHAEL. *Ed io anche ſon Antiquario.*

THOUGH the prejudice commonly attending this ſtudy ſeems to be diſappearing, from the liberal manner in which it is by many now conducted, the Author was willing to contribute his humble aſſiſtance towards effecting ſo deſirable purpoſe. When a wiſhed event has taken place, it is a ſatisfaction to have exerted even the feebleſt effort.

HE had alſo other motives which induced him to make it public. As he is engaged in an *Inquiry into the origin and formation of the Greek Language*, the general plan of which he has given ſome

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view of in a few curſory remarks at the end of the Eſſay; and as he means ſhortly to publiſh a *Specimen of the Inquiry*, he wiſhed to give ſome notice of it to the public before he ſubmitted a formal Specimen to its cenſure.

He chuſes the mode of Specimen for this reaſon. The preſent age of novelty and project, of Syſtem and refinement, while it has ſtruck out many truths which were unknown to preceding generations, has alſo given birth to many reveries, the ſucceſs of which has afforded ſufficient experience to make every perſon, in the conduct of any new Inquiry, ſuſpicious even of his own conjectures. Though after a regular and careful review of the Inquiry, the Author has ſettled his own opinion concerning it, he is not confident enough to think himſelf ſo well able to determine

mine on its merit, as the impartial and diſintereſted judgement of others. If after the publication of the Specimen he ſhall be convinced by any objections, which may be brought againſt it, that he has been miſtaken in his deſign, he will have it in his power to put an early period to his reſearches, while he ſhall have little reaſon to regret the loſs of time, or diſappointment of ſucceſs. But if his Syſtem ſhall be thought by others to be founded on Truth, he will have then an active ſpur to his diligence in the further proſecution of his Inquiry.

The Author has taken advantage of this ſecond Edition to enlarge the additional Obſervations, which are divided into two parts, and make the Second, and Third part of the Eſſay. In the Second he has expatiated more freely and minutely on ſome of the ſubjects mentioned

mentioned in the Firſt, and has introduced other additional topics of Antiquity. He has, particularly, enlarged the obſervations on Language; and has endeavoured to give as explicit an account of the Inquiry, as coud be comprehended in the *Proſpectus* of a *Specimen*. In the Third part are contained ſome further obſervations on the extent and uſe of the Study of Antiquities, with the ſentiments of the Comte de CAYLUS on the ſame ſubject.

THE
STUDY OF ANTIQUITIES.

Claſſical and Britiſh — Political and Monumental — Illuſtrative of ancient Manners — and conducive to elegance in the Arts.

The pleaſure ariſing from the contemplation of Antiquities in general — The ſtudy of Antiquities conducive to elegance in the Arts — in ſome of its branches tends immediately, in all ultimately to the illuſtration of ancient Manners.

CLASSICAL ANTIQUITIES: POLITICAL; Connection between the Arts and Manners of a People — between Language and Manners — influence on each other. MONUMENTAL; Architecture — Paintings — Marbles and Coins.

A BRITISH

BRITISH ANTIQUITIES: POLITICAL and NATIONAL; Juridical — Poetical. PROVINCIAL and MONUMENTAL; Caſtles — Monaſteries — Churches, &c.

Connection between the ſeveral Branches in the Study of Antiquities — Advantages ariſing from ſuch an union — Concluſion.

ADDITIONAL OBSERVATIONS: I. On local attachments — II. On Mythology, its connection with the hiſtory of ancient nations, with Morals, Phyſics, &c. — III. On the comparative character and progreſs of the Arts; — of Architecture and Muſic — IV. On the ſtyle of ancient and of modern Epitaphs — V. On the origin of Languages, eſpecially of the Greek; and on the utility of a grammatical, Etymological Analyſis and inveſtigation of their firſt principles.

ON THE STUDY OF ANTIQUITIES.

THE mind of Man always active and inquiſitive ſeems ſeldom to exert itſelf with more pleaſure than in retracing the memory of thoſe Ages which are paſt, and of thoſe events and characters, which are NEVER TO RETURN. There is an involuntary attachment to that which is irrecoverably ſnatched from our preſence, and removed beyond the reach of our hopes and wiſhes, which we daily experience, while we view the monuments of thoſe, who have paſſed, perhaps but few years, to the IRREVERSIBLE deſtiny of human nature: and the ſenſations, which we feel are ſeemingly excited not more by the ſuggeſtion of the *general* lot of humanity, than by the reflection that *they* are GONE FOR EVER.

This attachment to the paſt, often indeed undiſcerning and invidious in its compariſons of the preſent, induces us to behold with a kind of religious awe the obſcureſt veſtiges of ANTIQUITY.

But theſe ſenſations of the Mind are then more powerful and poignant, when ariſing from the contemplation of places, once the ſcene of actions, that, perhaps, decided the fate of Empire, eſtabliſhed the laws of Government, or reſcued an oppreſſed people from ſlavery and ſuperſtition: Or were once frequented by ſome of the few, who have diſtinguiſhed themſelves from the great body of mankind, and commended their names to the reverence and admiration of poſterity, by the invention of Arts, which contribute to the uſe and ornament of Life; or ſtand foremoſt in the Annals of Science.

And further, theſe impreſſions become doubly powerful, when confirmed by the immediate inſpection of any ſurviving monument of Antiquity, the proſpect of which excites our reverence in a manner perhaps

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leſs rational, yet ſeemingly not diſſimilar to that natural and irreſiſtible impulſe, which we feel, to reſpect the hoary honours of Age.

Of the various monuments of Antiquity ſome are public, and ſome domeſtic. They record the tranſactions and conventions of States; and preſerve memorials of private Life, and ſpecimens of domeſtic convenience. Some are immediately connected with the ſcene of Action, and exiſted, as preſent and perpetual monuments of the events, which they record. Some preſerve in ſculpture and other ſpecimens of ancient Art, the memory of actions, the conſideration of which carries us back to the remoteſt Ages of Antiquity.

A diligent examination therefore of the remaining monuments of Antiquity muſt be productive of great utility, if taken in that view only, by which the progreſs of ART may be aſcertained, and a compariſon of the ſeveral periods and their different productions, be formed, conducive even to the ordinary purpoſes as well as elegance of modern Life; as new modifications of Art may be ſtruck

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out, and new methods of convenience ſuggeſted.

But the ſtudy of Antiquities will appear perhaps more uſeful and intereſting, when it is conſidered, that there is no one branch of it, if followed with a liberal ſpirit of reſearch, which does not tend immediately, or ultimately, to the illuſtration of antient MANNERS: in the diſcuſſion of which we for awhile forget the refinement of modern Times, and inſenſibly accommodate our thoughts and feelings to the romantic and poetical ſimplicity of former Ages.

I. THE Study of Antiquities is divided into various branches, POLITICAL and MONUMENTAL, accordingly as they regard the antient manners and cuſtoms of a people, and the monuments of antient Art.

In every nation the ſtate of the Arts and Sciences has at all times been intimately connected with manners and cuſtoms. The Arts eſpecially, which receive their form and perfection, as well as derive their origin in great

great meaſure, from the finer feelings of the mind, bear ſo lively an image of the character of the people by whoſe united efforts they have been cultivated, that an accurate inveſtigation of their origin and progreſs, their revolutions, and comparative analogy, together with the monuments of them which have deſcended to poſterity; while it explains the cauſes which operated on their progreſs; affords the moſt effectual means of learning the genius, and manners of the various nations of the world.

1. The firſt object which ſtrikes us, as the firſt in order and natural preeminence, is the LANGUAGE of a people: in tracing which through the many changes, which it has aſſumed, up to its original and naked [a]form; and thence again following it through the ſeveral periods of culture and growth to its laſt maturity and perfection; frequent opportunities occur of diſcovering the origin of important cuſtoms and inſtitutions, and the cauſes of their denomination, in the

[a] See Taylor's Elements of Civil Law, p. 553.

ſimple occupations and amuſements of rude uncultivated Nature.

The extenſive influence of opinions and Manners on [b] Language, and even of Language on Opinions, has reached the moſt civilized and poliſhed Ages: but in the earlier periods of ſociety they are cloſely and intimately connected. While Man is yet unacquainted with thoſe Arts which adminiſter the conveniencies and luxuries of Life, and procure ſo many bleſſings to enlarged and humanized ſociety; his roughneſs and impetuoſity of temper unreſtrained by law,

[b] Harriſes Hermes, p. 407. — Richardſon's "Diſſertation "on the Languages, &c. of Eaſtern Nations." Chap. I. §. 1. — *Traité ſur la Formation Mechanique des Langues*, by the Preſident De Broſſes, Vol. I. Chap. II. §. 20. Vigneul Marville has a curious paſſage on the character of the Engliſh language in *Melanges d'hiſtoire et literature*, p. 31. edit. Paris. 1699. The long, laboured periods, which he ſo much complains of, were adopted by the moſt learned writers of the age, MILTON, CLARENDON, &c. They were formed on the imitation of the beſt ancient claſſic authors; and were, then, thought more ſuitable to the gravity, and ſimplicity of hiſtorical narration, than the ſhorter pointed periods of the French. The reader will meet many juſt and uſeful obſervations on thoſe favorite models of French compoſition, Salluſt and Tacitus, in Lord MONBODDO's learned and elaborate work on the *Origin and Progreſs of Language*.

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or civil intercourſe, the peculiarities of his ſituation, the nature and variety of his occupations, all conſpire to impreſs their ſeveral ſignatures on the language, which he makes uſe of to denote his imperfect and newly-formed Ideas.

The inhabitants of the rough and barren Attica early habituated to naval affairs and commerce, have left no obſcure teſtimony of their ſituation and manners in a dialect which, rough in its pronounciation, while it retained many of the ſimpleſt and oldeſt forms, contracted others, and thus became ſuited to diſpatch and buſineſs. The moſt daring metaphors derived from naval affairs abound in the writings of the Attic poets: from which however the interval of two thouſand Years has worn off that diſguſting appearance, which in ſimilar expreſſions frequent alſo in our own language and from the ſame cauſe, the homelineſs of familar uſage renders ſo unfit for the ſublimer kinds of Poetry. While the Romans ambitious only of dominion, whoſe delight was in war, and whoſe very profeſſion was the ſword,

drew their metaphors from the Camp, and thus transfuſed into their language, as well as civil government, the image of their common Genius.

2. The Hiſtory of ARCHITECRURE like that of the other Arts marks out the progreſſion of Manners. Among the Dorians it carried with it the auſterity of their national character, which diſplayed itſelf in their language and Muſic. The Ionians added to its original ſimplicity an elegance which has excited the univerſal admiration of poſterity. The Corinthians a rich and luxurious people, not contented with former improvements extended the art to the very verge of vicious refinement. And thus, (ſo connected in their origin are the Arts, ſo ſimilar in their progreſs and revolutions,) the ſame genius produced thoſe three characters of ſtile in Architecture, which one of the moſt judicious [c] Critics of Greece remarked in its language.

[c] Dionyſius Hal. περὶ Συνθ. Sect. 21, &c. Dr. WARTON in his elegant and judicious Eſſay on Pope, p. 175, has beſtowed a very juſt encomium on this part of Dionyſiuſes treatiſe Περὶ συνθέσεως ὀνομάτων, in which he diſcuſſes the three different ſpecies

The Dorians exhibited an order of building like the ſtile of their Pindar,—like Eſchylus, like Thucydides. The Corinthians gave their Architecture that appearance of delicacy and effeminate refinement, which characteriſes the language of Iſocrates. But the Ionians ſtruck out that happy line of beauty, which partaking of the ſimplicity of the one without its harſhneſs, and of the elegance of the other without its luxuriance, exhibited that perfection of ſtile, which is adjudged to their great Poet and his beſt imitators.

Such an Art among ſuch a people could not but produce the moſt exquiſite models of beauty and magnificence. But thoſe models are no more. And it is impoſſible even in Idea, (which they can form moſt adequately, who are beſt acquainted with this ſtudy,) to

ſpecies of compoſition, the *auſtere*, the *florid*, and the *middle*, by calling it one of the moſt uſeful pieces of criticiſm extant. For a character of this treatiſe, and of its illuſtrious author, ſee alſo Lord MONBODDO in his *Origin and Progreſs of Language*, Vol. II. p. 557. 560. 587. Vol. III. p. 105. &c. &c. The critical writings of Dionyſius never appeared to more advantage, than in the excellent uſe, which Lord Monboddo has made of them.

look towards thoſe plains once covered with flouriſhing cities, the ſeat of Liberty and Science, the glory of the Univerſe; now ſtrewed with the ruins of their paſt magnificence; without feeling the moſt ſenſible regret at the inſtability of human grandeur.

The remains however of antient Architecture have been examined and illuſtrated with a degree of diligence which reflects great honour on the active and liberal curioſity of the preſent Age. Indeed that Study can want no recommendation which has thrown ſo much light [d] on Hiſtory, Geography, and Chronology; and to the cultivation of which modern Architecture owes all its excellence.

3. As the gradation of this noble art points out the GENERAL progreſs of national manners and taſte, the ſeveral nicer diſtinctions of character, and the PECULIARITIES of private life, are more ſtrikingly portrayed in the remains of antient PAINTING, in their BAS-RELIEFS, their MARBLES and COINS.

The indefatigable ſpirit, with which Men

[d] Fontanini "de Antiquitatibus Hortæ," p. xix:

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of learned curioſity have conducted their reſearches after the remaining monuments of Antiquity, (in the purſuit of which the Engliſh, by the general conſent of foreigners, have eminently diſtinguiſhed themſelves, and ſome of the moſt valuable of which it is the envied boaſt of this univerſity to poſſeſs,) has brought to light Paintings, Statues, Coins, Marbles of private memorial as well as public inſtitution, Temples, Villas, and even whole Cities, to the peculiar ſatisfaction of thoſe lovers of Antiquity, who had long conſidered them as the irreparable prey of Time, and ſuperſtitious zeal, and the laſt ſavage triumphs of uncivilized barbarity.

From the fugitive nature of colours, and the fragility of their materials, few are the remains of ancient *Painting*, when compared with thoſe of Sculpture. The works of Apelles, Polygnotus, and Zeuxis, have left behind them the echo only of that reputation which once reſounded from every ſide of Greece: a fate which even ſome productions of modern genius have ſuffered from Time, accident, and the ignorance of their

their poſſeſſors [e]. But fortunately this loſs is in ſome meaſure compenſated by the ample and minute deſcriptions of their moſt excellent performances preſerved in the writings of the Greek Poets, Travellers, Geographers, and others [f].

Theſe precious monuments of Antiquity comprehend the moſt certain teſtimonies of domeſtic life, in the repreſentation of their marriage ceremonies, funerals, and ſacrifices [g]. From the ſame ſources, eſpecially from the remains of *Sculpture*, is derived the moſt authentic intelligence of religious and political inſtitutions.

The ſtrict connexion which the ſtudy of the CIVIL LAW has with claſſical learning [h], and the mutual aſſiſtance which they lend to each other, appears no where more evident than from a diligent ſtudy of *Coins* and *Mar-*

[e] Winkelman's "Reflections on the Painting and Sculpture "of the Greeks." p. 2, and 76.

[f] Several of the Anthologic Poets; Pauſanias; Strabo; Philoſtratus, Lucian, &c.—among the Latins, Pliny.

[g] Taylor's Elements, p. 278. Spanheim. Diſſertat. IX. p. 757. and Van. Dale Diſſertationes.

[h] Taylor, Pref. p. 7, 8.—

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bles[1]; on which ſo many important decrees were inſcribed, and thus tranſmitted to poſterity. And it has been remarked by a very learned civilian, (one who perhaps owed the ſolid reputation, which his writings have acquired him, to uniting with his profeſſional knowledge the moſt accurate and extenſive claſſical erudition,) that the many great diſcoveries in antiquity, and the uſe of ſeveral curious monuments, which were unknown to former Ages, have afforded the preſent Times many happy opportunities of improvement on the wiſeſt ſyſtems of preceding Lawyers.

HISTORY has particular obligations to theſe Antiquities; by which its deficiences have been ſupplied, its obſcurities illuſtrated, and its Chronology and Geography often accurately aſcertained. Their great importance

[1] *A quorum numiſmatum ac marmorum ſtudio nunquam abhorrui, quinimo huic, non minus ac aliis ſcientiis multis abhinc retro annis omni meo conatu incubui, quod ſummopere ad exactam et omnibus abſolutam Romanæ Juriſprudentiæ intelligentiam pertinere cognoverim.* PASCHAL. CARYOPHILUS de Thermis Herculanis.— But there can be no better teſtimony of the great Utility of Coins and Marbles in illuſtrating the Civil Law, than the very uſeful application, which TAYLOR has made of them in every part of his Elements.

is ſufficiently manifeſted in that ſingle monument and ſovereign record [k], by ſome eſteemed the moſt precious remain of ALL Antiquity, on which Auguſtus deſcribes the principal actions of his Life.

But the Study of theſe Antiquities is never more amuſing than in its connection with POETRY. A Painter is able to diſcover [l] beauties in a picture inviſible to another who is unacquainted with the principles of the Art, or unconverſant with the works of the beſt maſters. He ſees a Goddeſs [m] in the Helena of Zeuxis, whoſe excellence is ill underſtood by ordinary eyes. In the works of Nature, the archetype of Art, he perceives exquiſite forms and colours, and fine effects of lights and ſhades, which communicate to

[k] Monumentum Ancyranum.—vide Chiſhull. p. 156, &c. — *Annos undeviginti natus exercitum privato conſilio et privata impenſa comparavi*, &c.

[l] The improved taſte, and the ſuperior inſight into the latent beauties of Art and Nature, derived from a knowledge and experience in the arts, from their compariſon and mutual illuſtration, the Greeks call διοπτερ ομμα, an elegant expreſſion, by which they diſtinguiſh this *alter oculus*, this eye of *art* and *diſcipline*, from the *natural* undiſcerning eye of the illiterate and unintelligent.

[m] Winkelman, p. 3.

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him the moſt lively and delicate ſenſations; while others overlook the ſame objects, or behold them with indifference. The ſame advantage reſults to poetry from a careful examination of the remains of antient Sculpture. The images of the poets receive new life and ſpirit from a compariſon with the works of their kindred artiſts. Their conceptions ſeem to acquire beauties which before were unknown: a delicacy and grace, which would otherwiſe have eſcaped the acuteſt judgement, and moſt refined ſenſibility of Taſte. After ſuch a compariſon we ſee the whole of a poetic Attitude, or deſcription, with more enlightened eyes, and, as it were, like thoſe of Diomed [n], purged of the film, too groſs before to diſcern the fine texture of celeſtial forms. It is thus the reader of Virgil's very affecting deſcription feels the powers of his imagination enlarged after ſtudying the Laocoon at Rome. And thus in the flouriſhing days of Greece, the aſtoniſhed ſpectator turned from the ſtatue

[n] Iliad. V. 127. et Parad. Loſt. XI. 412.

of Phidias to the awful and majeſtic Jupiter of Homer [o].

By ſtudying the works of the beſt maſters, the imagination becomes converſant with images of beauty and grandeur, the combination of which enables the ARTIST to approach nearer to the perfect ideal form, than the moſt exact imitation of ordinary individual beauty [p]. From the invaluable remains of Antiquity Michael Angelo derived the excellence of his beſt performances. And Raphael ſtudied their noble ſimplicity and ſedate grandeur of expreſſion with the moſt diligent attention: and, as he more correctly imitated the Antique than his great contemporary, more ſucceſsfully expreſſed its beauties.

Many of the fineſt repreſentations on Coins were taken from ſome of the moſt celebrated Statues and Pictures of Antiquity. Among the moderns many an elegant figure compoſed by the Statuary and Painter in the ſpirit

[o] Addiſon's Diſcourſe on Ancient and Modern Learning, p. 9.

[p] Winkelman, p. 2, 19.

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of the Antique has been copied from ancient Coins; a ſpecies of imitation conſtantly practiſed by the moſt accurate obſervers of COSTUME, Raphael, Pouſſin, and Le Brun[1]: the ſucceſs of whoſe practice will always recommend the ſtudy of theſe Antiquities to the Profeſſors and Lovers of the Arts, as long as a taſte ſhall remain for propriety of deſign and juſtneſs of manners; for ſimple elegance, and the true, unexaggerated ſublime.

II. As in the ſtudy of Antiquities the moſt pleaſing and valuable object is the developement of Manners and Cuſtoms, ſo the pleaſure of ſuch enquiry becomes doubly intereſting, when employed in the inveſtigation of the Ancient manners and venerable monuments of our own country.

1. Of the various ſources from whence the Hiſtory of Manners may be deduced, there ſeems to be none which contains ſuch

[1] Winkelman, p. 3. 257. — Addiſon on Ancient Medals, p. 25. — Sir Joſhua Reynold's Diſcourſes, p. 179, 180.

certain and positive information, as the study of CIVIL INSTITUTIONS[r]. In the government and laws of a people are discoverable striking features which mark their true character and manners. We there behold the genius of a Nation exhibited in its native form, undisguised by partial representation, and unmutilated by imperfect miscellaneous tradition.

The general disposition of the Attic Law points out at once the character of that liberal, humane, and polished people: not less evidently than the dignity of mind and military genius of Rome appears in her political constitution and form of government. Nor are the manners of our own ancestors less discernible in the institutions which they have transmitted to posterity. In that celebrated Code[s], which is esteemed the most

[r] Taylor, pag. 159. — Cicero de Oratore, Lib. I. c. 43. "Nam sive quem antiqua studia delectant, plurima est et in "omni jure civili, et in Pontificum libris, et in XII tabulis, "antiquitatis effigies."

[s] The laws of Hoel Dda, published by Wotton under the Title of Leges Wallicæ Ecclesiasticæ et Civiles HOELI Boni. See Taylor (ubi supra,) and Barrington on the Statutes, Pref. p. 6.

regular ſyſtem extant of ancient laws, we contemplate with pleaſure the ſimplicity and frugality of our Britiſh Anceſtors. While in the Norman inſtitutes we trace in bold outlines the martial ſpirit of the feudal Baron.

But the Ancient Laws of a people not only exhibit ONE view of their genius and characteriſtic manners: they likewiſe mark their PROGRESSION, and gradual refinement. And here the Britiſh Antiquary, beſides the natural attachment and generous partiality to the Antiquities of his own country, has a great advantage in a regular ſeries of Laws through the ſeveral periods of our Hiſtory, over the Roman Codes and Inſtitutes, and the more mutilated fragments of Grecian juriſprudence. To a liberal and inquiſitive mind nothing can be more pleaſing than to obſerve how the manners of a people wear off their original roughneſs and ferocity, and by the united influence of religion, learning, and Commerce, poliſh into humanity. Eſpecially as it affords a grateful antidote to the common and melancholy declamation againſt

againſt the Times, to find that many enormities of tyranny, cruelty, injuſtice, and general depravity, are now unheard of, which anciently were frequent objects of penal cenſure [t].

2. The laws then are the moſt faithful records of the genius, the GENERAL character of a people. But there are many PECULIARITIES of private life, and many inferiour foibles of domeſtic character, which

[t] Barrington, Pref. p. 4. And Obſervat. p. 117, 118. — The Study of ancient Laws is not without its recommendation, in other reſpects, to the learned Antiquary, the Scholar, and the Critic, on account of their uſual accuracy and purity of Language. TAYLOR obſerves (p. 19.) that the Civilians hold the Language of the Digeſts or Pandects to be ſo pure, that the Roman Language might be fairly deduced from it, were all other Roman writers loſt. In BARRINGTON's Obſervations on the Statutes, p. 398. mention is made of an extraordinary inſtance of the purity of the Spaniſh Language uſed in their ancient Laws, which is affirmed by a Spaniſh Lawyer to be more intelligible than other Laws made ſix hundred Years afterwards. The ſame diligent and entertaining writer on the Statutes obſerves that the modern Engliſh comes infinitely nearer to the Engliſh of the Legiſlature in their acts, than the tranſlation of the Bible, and thinks the ſuppoſition that the Engliſh of the Bible hath fixed the Language, to have been too implicitly admitted. And it has been remarked by others that many fine examples of Eloquence and purity of Language occur in the charges which are to be found in the ſtate Trials.

are

are objects rather of ridicule than of the gravity and ſeverity of law. The magiſtrate therefore leaves ſuch to the cognizance of wit, and the chaſtiſement of ſatire. This inquiry will naturally conduct us to the ample, the curious, the valuable treaſures of our old POETRY [u]; where we ſhall find that to the ingenuity of our old Poets, we are indebted for ſome of the moſt animated Pictures of ancient manners: which (though often indelicate and overcharged,) will always recommend themſelves to liberal curioſity, ever delighted with the delineation of new manners and the cuſtoms of leſs poliſhed Ages. And as human nature is in ſome reſpects always the ſame, we are pleaſed in

[u] A knowledge of our oldeſt Poets, and the ancient manners and cuſtoms deſcribed by them, is neceſſary for the underſtanding of the Poets which ſucceeded, and formed on thoſe models the peculiarities of their ſtile, taſte, and compoſition. (See WARTON's Obſervations on Spenſer, Vol. II. p. 264.) Till this method of illuſtration was purſued by their laſt and beſt Critics, many remote alluſions and obſolete cuſtoms in SPENSER and SHAKESPEARE were either neglected, or perverſely explained by obſervations drawn from claſſical reſources, which were often as ill placed as they were learned and ingenious.

theſe

theſe repreſentations of ancient manners to meet with portraits which may be confronted with the preſent times. It is a pleaſure not unlike what we particularly feel in peruſing the wiſe ſayings of the ſon of Sirach, in which the nature and paſſions of the human mind appear to be ſo exactly ſtudied, that we are often ſurprized at a ſeeming novelty of obſervation, which they carry with them in their remarkable application to living Manners.

By another order of Poets and their kindred fablers, the old Romancers, we are carried higher into a ſet of Manners, where every thing is great and marvellous. We meet with nothing but the moſt exalted feats of generoſity and proweſs. At the ſame time we find the fierce ſpirit of the northern genius combined and tempered with the moſt enthuſiaſtic zeal of gallantry and courteſy. While the imagination is often elevated to its higheſt pitch by the tremendous ſolemnities of Gothic ſuperſtition: by the moſt alarming ſcenes of magic and incantation: by images of ter-

ror,

ror, which could have originated only from the darker and more dismal regions of the North[w].

3. The severity, or perhaps fastidiousness of History, as it admits not those minuter actions, which, though apparently trifling, tend so much to mark the real character of an individual, so it rejects many collateral incidents in the History of a people, which not only spring from the manners of the Times, but have often upon accurate investigation been found to have had great secret influence on the most important events. The Study of Antiquities has here again supplied the defects of History, and made ample provision for the researches of inquisitive curiosity. For the diligence of the Antiquary has not only brought to light circumstances which were unknown, or neglected by the Historian, but has placed other PARTICULAR events in a more eminent point of view, and rendered them more conspicuous in their colouring and expression, than is consistent with

[w] Hurd's "Letters on Chivalry and Romance." Letter VI.

the arrangement and deſign of GENERAL Hiſtory.

4. And this the Antiquary has been enabled to do by an accurate ſtudy of MONUMENTAL Antiquities, the inveſtigation of which contributes ſo much to correct the miſrepreſentions and ſupply the deficiencies of Hiſtory, as well as to illuſtrate the moſt intereſting object in the ſtudy of Antiquities, the ſtate of ancient MANNERS, of which they preſerve ſo many ſtriking images.

The love and reverence of Antiquity is ſo congenial with the natural curioſity of the human mind, that we ſeldom view but with a kind of pleaſing melancholy ANY venerable memorial of former Times. The mind is ſeized in the contemplation of them with a variety of ſenſations, which it finds difficult to diſcriminate; a mixture of pain and pleaſure which it is unable to explain. But when we carry this temper of mind to the examination of the monuments of OUR OWN anceſtors, their claim to our veneration becomes more powerful, and their addreſs to our fancy more

more lively: while the reflections which they ſuggeſt and the intereſt which we involuntarily take in them complete the delightful illuſion.

In ſurveying the proud monuments of feudal ſplendour and magnificence exhibited in the remains of ANCIENT CASTLES, the very genius of Chivalry ſeems to preſent himſelf amidſt the venerable ruins, with a ſterneſs and majeſty of air and feature, which ſhew what he once has been, and a mixture of diſdain for the degenerate poſterity that robbed him of his honours. Amid ſuch a ſcene the manly exerciſes of knighthood recur to the imagination in their full pomp and ſolemnity; while every patriot feeling beats at the remembrance of the generous virtues which which were nurſed in thoſe ſchools of fortitude, honour, courteſy, and wit, the manſions of our ancient nobility[x].

We dwell with a romantic pleaſure on theſe veſtiges of former Hoſpitality and mu-

[x] Hurd's Dialogue on the Age of Queen Elizabeth, p. 172. note [u] of Vol. I.

nificence, the pride and ornament of England: That munificence which was open to all, but particularly to the noble and courteous, and to the minſtrel, the honoured recorder of their ſplendor and feſtivity: thus exciting the firſt efforts of wit and fancy, and therefore largely contributing to the introduction of every ſpeices of polite learning[y].

5. From theſe awful remains of *Faerie* magnificence, we paſs, with ſenſations more ſober and temperate, to thoſe religious monuments, which recall to the memory not ſo courtly a munificence, but a charity perhaps more extenſive and beneficial: which were alſo the nurſeries of Science; of Science indeed without taſte, as of religion without morality. The Hiſtory of MONASTERIES and other religious Houſes has afforded employment equal to the ardour of the moſt induſtrious Antiquary. Nor can we ſufficiently admire the indefatigable diligence and extenſive learning exerted in collecting the immenſe treaſure of records contained in our

[y] Hurd (ubi ſupra,) p. 177, 178.

Monaſtic

Monaſtic Antiquities. Though the Hiſtory of theſe Inſtitutions exhibit too many inſtances of licentiouſneſs, indolence, and ignorance; yet we ought with gratitude to remember, that even while the inhabitants of the Cloyſter were themſelves, for the moſt part, loſt to all good taſte, they prevented the ſurrounding barbariſm of thoſe dark Ages from entirely extinguiſhing the light of claſſical learning: and that to them was owing the preſervation of the moſt valuable ancient authors, the various diſcoveries of which conſtitute ſo intereſting a part in the hiſtory of Learning.

6. No branch however of this Study appears to afford more extenſive field for diſquiſition than the Hiſtory of CHURCHES. Beſides the peculiar ſolemnity which the ſacredneſs of place connected with its Antiquity inſpires, the inquiſitive mind of a liberal ſpectator will find ample amuſement in the reflections ſuggeſted by the funereal monuments [z], and the hiſtories which they de-

[z] See Addiſon's Reflections on the tombs of Weſtminſter Abbey, Spectator, Vol. I.

ſcribe, or recall to his remembrance. By the diligent cultivation of theſe genealogical Antiquities the memory of many perſons has been revived, who would otherwiſe have been forgotten[a]: and the amiable virtues of many a private character have obtained that merited applauſe, which their obſcurity of birth or ſtation had denied them.

7. For this purpoſe public and private repoſitories have been examined, and elaborate inquiries been made into ancient records and proofs, that could illuſtrate the life of an individual and the genealogy of his family.

Great and important are the advantages which have reſulted to general Hiſtory and Biography from theſe critical examinations of ANCIENT RECORDS[b]. When hiſtorical inquiry became thus united with the accurate diligence of Antiquarian reſearch, the Hiſtorian was enabled to ſeparate falſhood from truth and tradition from evidence. Many doubtful points have been illuſtrated and

[a] Archæologia, Vol. I. Introduction. p. XXIII, XXIV.

[b] Preface to Lowth's Life of Wykeham, p. 27.

confirmed

confirmed; many misrepresentations have been corrected, and the real motives of actions laid open, which had been disguised by the jealousy of the times, or the partiality of historians. And at length Biography assumed that interesting form and dignity of character which has deservedly placed it amongst the favorite productions of every polished people.

Moreover at the same time that public transactions are more fully, accurately, and justly stated, and the memory of individuals vindicated, the patient labour of investigation is frequently relieved by picturesque images of ancient life; and the Antiquary forgets the painfulness of minute enquiry in the pleasure of observing the features of the times more strongly and characteristically marked in these partial and peculiar representations, than in the formal exhibitions of general story[c].

[c] There is another use which ancient records and manuscripts often have in common with Coins and Tomb Architecture. They represent in their marginal illuminations the fashion of ancient armour and building, and other curious particulars

The ſtudy of Antiquities thus uſeful and intereſting is not more comprehenſive, than it is connected in its ſeveral parts: by the general union and mutual compariſon of which every particular branch derives additional luſtre and utility.

An accurate knowledge of the primitive manners and cuſtoms of a people tends much to illuſtrate the earlier periods of their language: While the inveſtigation and analyſis of Language conduces to point out the genius of a people. But the firſt principles[d] of a language can be thoroughly aſcertained only from a diligent ſtudy of the moſt ancient marbles and and coins. Thus alſo the ancient manners of a people are illuſtrated by their laws: and their laws reciprocally by their early monuments. Coins and Marbles frequently throw great light on Poetry:

particulars characteriſtic of different Ages. They often preſerve portraits of remarkable perſons: and ſpecimens of ancient apparel; and ſhew, what, with the increaſe of national wealth, was the progreſs of refinement in Dreſs. See Addison on Ancient Medals: Warton's Obſervations on Spenſer, Vol. II. p. 243. and Archæologia, Vol. II.

[d] Taylor's Elements, p. 553, 557.

as

as Poetry will ſometimes reflect a ſimilar light on the obſcurities of a Coin. Coins likewiſe as well as ſeals and medals, beſides exhibiting ſpecimens of their peculiar art, mark out the regular progreſs of Architecture *: the different ſtages of which are ſeen alſo in the various ſtructure of ſepulchral monuments.—But while they ſeverally contribute to aſſiſt each other, all unite in the illuſtration and embelliſhment of Hiſtory, Poetry, and Philoſophy.

To this union of the ſeveral branches in the Study of Antiquities perhaps is owing the ſucceſs with which it is conducted in the preſent Age. There have been thoſe, who appear to have contented themſelves with the laborious part of this Study. They adored the precious ruſt which obſcured their coins, and neglected the valuable information, which it concealed. Like thoſe who form their opinions of ancient Authors from the judgements of others. From whom they

* Addiſon on Medals, p. 23. Concerning the Architectural ornaments of ancient ſeals, ſee alſo Warton on Spenſer, Vol. II. p. 194.

admire the vehemence and ſpirit of Demoſthenes, the ſweetneſs of Xenophon, the auſterity of Thucydides, the ſublime poetry of Plato: and thus deſcant with warmth on the characters of their ſtile from Critics, many of whom underſtood not the language they were criticiſing. And here they ſtop ſhort to contemplate thoſe beauties at a diſtance. They admire the exquiſite decorations that adorn the ſhrine, but have too much *reverence* for the divinity incloſed to withdraw the veil.

Thoſe lovers of Antiquity therefore confined themſelves to a neceſſary, but elementary part of the Study, to which the collection and arrangement of their *curioſities* was only an introduction. Thus fixing themſelves to one part of the Antiquarian purſuits, by a conſequence inſeparable from too ſtrict an attachment to *any ſingle* Art or Science [f], their views in learning became partial and narrow, and their ſentiments often bigotted and illiberal.

[f] Harriſes Philoſophical Arrangements, p. 34, 35. and 462, 463.

To their labours however and induſtrious curioſity the preſent Age has great obligations, for facilitating the acquiſition of thoſe materials, which are now converted to their proper uſe. The ſtudy of Antiquities once far removed from all the arts of elegance, is now become an attendant on the Muſes, an handmaid to Hiſtory, to Poetry, and Philoſophy. From this united influence many are the advantages which have been derived to general knowledge. Particularly much of that obſcurity, which overſpreads the firſt periods in the hiſtory of every nation, has already been happily removed from our own by the diligence and ſagacity of able Antiquaries. And what indeed may we not expect further from an Age in which every part of ſcience is advancing to perfection: in which Hiſtory has attained a degree of excellence unknown to any former period of Engliſh literature; and Poetry and Philoſophy have gained new honours: and laſtly, in whoſe character that has ſo conſpicuous a

place, which is ESSENTIAL to the ſucceſs of this ſtudy, an inquiſitive curioſity and love of Truth.

THOMAS BURGESS, A. B.

of Corpus Chriſti College.

July 1780.

PART II.

CONTAINING

ADDITIONAL OBSERVATIONS.

ADDITIONAL OBSERVATIONS

CONTAINING

I. *

THE attachment to places made ſacred by the memory of the wiſe and great, CICERO felt the full force of, and was fond of indulging the pleaſing ſenſations of that high, but incommunicable enthuſiaſm; and accordingly, thoſe feelings, which every lover of antiquity has experienced in his own boſom, he has well expreſſed with the minute diligence of an amateur. In his ſecond Book *de Legibus*, C. 2. he ſays, Movemur neſcio quo pacto ipſis locis, in quibus eorum, quos diligimus aut admiramur, adſunt veſtigia. Me quidem ipſæ illæ Athenæ noſtræ non tam operibus magnificis, exquiſitiſque antiquorum artibus delectant, quam recordatione ſummorum virorum, *ubi quiſque habitare, ubi ſedere, ubi diſputare ſolitus ſit: ſtudiaſeque eorum etiam ſepulchra contemplor*. This paſſage might be added to the learned Dr. NEWTON's note on the *Paradiſe Loſt*, B. XI. ver. 320, a very fine paſſage, which the reader will not be diſpleaſed to ſee quoted at large.

* See p. 4.

This

This moſt afflicts me that departing hence,
As from his face I ſhall be hid, depriv'd
His bleſſed countenance. Here I could frequent
With worſhip place by place where he vouchſaf'd
Preſence divine, and to my ſons relate,
On this mount he appeared, under this tree
Stood viſible, among theſe pines his voice
I heard, here with him at this fountain talk'd:
So many grateful *altars* I would rear
Of graſſy turf, and pile up every ſtone
Of luſtre from the brook, in *memory*
Or *monument* to ages, and thereon
Offer ſweet ſmelling gums and fruits and flowers.

Beſide the beauty of the ſentiment, there ſeems to be a propriety in this paſſage of Milton, which his Commentators have not remarked. From the deſire, which mankind have had in all Ages of preſerving the memory of important and intereſting tranſactions, many expedients were employed to tranſmit knowledge to ſucceeding Ages, before the invention of writing. Groves and Altars, Tombs, Pillars, and heaps of Stones, were the repreſentative ſymbols of paſt tranſactions, and memorials to inſtruct poſterity. Without mentioning many other particular inſtances,

inſtances, which are enumerated by different writers, we find from various parts of the book of *Geneſis*, that the Patriarchs raiſed altars, where God had appeared unto them. See Geneſis, Chap. XI. v. 7. C. XXV. v. 25. &c. To this cuſtom of the primitive and patriarchal Ages MILTON ſeems to have alluded. The learned painters POUSSIN and Le BRUN were ſtudious of illuſtrating their ſubjects by ſuch circumſtances of Coſtume, collected from the ſcattered notices of Antiquity: which gave that propriety and character to their deſign, for which their works are famous.

From circumſtances of place and ſituation ſome of the fineſt paſſages in the poets derive their chief beauty and power of expreſſion. The contemplation of places which were frequented by thoſe whoſe memory we reverence, excites ſenſations and emotions ſimilar to thoſe, which have been felt by every man at the ſight of places familiar to his childhood, or dear to him by the recognizance of paſt events, which recall to the mind

days, which never but in fancy can return, and ſcenes, which can never be repeated. To the above paſſage of MILTON I am tempted to add another, not merely from its relation to the preſent ſubject, for the poets are full of ſuch paſſages[a], but becauſe it will afford an opportunity of vindicating the propriety of part of it, which was called in queſtion by Mr. ADDISON. Paradiſe Loſt, B. XII.

They looking back all th' eaſtern part beheld
Of Paradiſe, *ſo late their happy ſeat*,
Wav'd over by that flaming brand, the gate
With dreadful faces throng'd, and fiery arms.
Some natural tears they dropt, but wip'd them ſoon.
The world was all before them, where to chooſe
Their place of reſt, and Providence their guide:
They hand in hand with wandering ſteps and ſlow
Through Eden took their ſolitary way.

Mr. Addiſon thought the poem would end better if the two laſt verſes were omitted; becauſe they renew in the mind of the reader

[a] Such in a very eminent degree is Eve's complaint on hearing ſhe was to be removed from Paradiſe; with which may be compared the farewell of Philoctetes to his Cave, in *Sophocles*.

that

that anguiſh, which was pretty well laid by the conſideration of the two foregoing verſes. Mr. SPENCE in his Eſſay on Pope's Odyſſey, p. 246, obſerves that, "conſidering the moral "and chief deſign of this Poem, Terror is "the laſt paſſion to be left upon the mind "of the reader." May we not add further, that the Poet in concluding with this deſcription of their departure through Eden, recalls in a very lively manner the ſubject of the Poem,

Of Man's firſt diſobedience and the fruit
Of that forbidden tree, whoſe mortal taſte
Brought death into the world, and all our woe,
With loſs of Eden.

and leaves very powerfully on the mind of the reader the impreſſion with which he ſet out, by which the Poem becomes more unique and perfect.

II.

II. *

Next to the language of a People, is deſervedly placed their Political Origin, their fabulous hiſtory, and MYTHOLOGY: which derive ſo much light from a minute examination of the ſimple and original parts of language †. To give an imaginary dignity to the early conſtitution of their ſeveral governments, the pride of every people with whoſe hiſtory we are acquainted, has thrown their origin far beyond the reach of thoſe certain records, which more enlightened ages have eſtabliſhed as memorials of paſt tranſactions, and fixed criteria of truth.

From the mixed tradition of the firſt Ages extended and improved by the ingenuity of Poets and other fablers was formed the variegated texture of ancient Mythology, which indeed ſuits not with the gravity of Hiſtory, but carries with it ſomething more amuſing to the fancy. It is in revolving the myſterious fictions of Mythology, perhaps more than in

* See pag. 7. † See *Obſervation* V.

any other ſubject, that the mind feels thoſe pleaſing ſenſations, as well as more powerful emotions of Enthuſiaſm, which ſo totally and abſtractedly poſſeſs the imagination. The magnificent images of the Univerſe which they repreſented, though erroneous, afforded materials to the firſt poets of Greece, who ſang of the birth of the Gods, and the generation of the World: Like the ſublime Theory of BURNET, which though often conducted on falſe principles, does not therefore preſent a ſcene leſs wonderful, leſs ſtriking to the fancy. Obſ. II.

But the fictions of Mythology when conſidered in a cooler temper of mind are found to contain manifeſt indications of the *manners* and *cuſtoms* of thoſe early ages by the reference, which they have to their wants, ſituation, and conveniences. The idea of an inviſible, omnipreſent Deity, was too great for the apprehenſion; and too refined to arreſt the attention of minds rude and uninformed. Some external repreſentative was requiſite, which, while it was an object of

the

Obſ. II. the ſenſes, while with the eyes it fixed the mind of the adorer, might give warmth to his vows, and energy to his worſhip. As that ſecret propenſity, (by which all ages and all nations have been led to the involuntary veneration of ſome unknown ſuperior power,) ſuggeſted language to their hopes and wiſhes, to their fear and gratitude; the impatience of their paſſions ſoon found *a local habitation and a name* to the objects of their adoration, to the rulers of the ſeaſons, and the guardians of their public and domeſtic happineſs. The variety of their wants and ſituations, the many peculiar, local cuſtoms and intereſts, multiplied the number of their deities: and particular countries, cities, and villages placed themſelves under the protection of ſome peculiar divinity.

The efficacy of external repreſentation taught them to embody the virtues and vices, the faculties of the mind and the affections of the heart. Thus were the paſſions realized, and new life given to all the diverſities of human action. The ſecrets of

Morals,

Morals, Government, and Phyſics, were transmitted to poſterity under a colouring not leſs ſtriking to the imagination, than to the eye the gaudy tablet of the unlettered Mexican. Obſ. II.

The ſtudy of theſe Mythological Antiquities becomes thus connected not only with Religion and Morals, but with the *Hiſtory* alſo and Politics of the firſt Ages. Egypt, the wiſe parent of Grecian learning and religion, "inſtituted nothing, ſays PLUTARCH, "without a reaſon, nothing merely fabulous: "but her religious rites and ceremonies had "either a reſpect to morals, or to ſomething "uſeful in Life; and many of them bore "an alluſion to ſome part of the phyſical "economy of the Univerſe, or conſecrated "the memory of ſome fact in Hiſtory[b]." In the ſacred allegorical traditions of remote Antiquity, and in the fables founded on them and amplified by the glowing fancies of later Poets, is wrapped up the hiſtory of primitive *Arts*, and original inſtitutions. To re-

[b] Περι Ισιδος και Οσιριδος, ed. Squire, p. 17.

move

Obſ. II. move the veil, which involves the primitive tradition; to ſeparate the acceſſory fictions, which were annexed to them by the Greek Poets; to point out the gradual acceſſions, which they have received ſince the firſt Ages; and from the whole to extricate the ſimple truth of Hiſtory; has been the employment of ſome diligent writers amongſt the ancients, and many of the wiſeſt amongſt the moderns: and conſtitutes a very intereſting part in the ſtudy of Antiquities [c].

[c] The ſtudy of ancient Mythology is uſeful not only in explaining peculiarities of ancient manners and cuſtoms, but frequently diſcovers the origin of cuſtoms which have deſcended to *preſent* Times. "The Grecian Mythology, ſays "MALLET, (*Northern Antiquities*, tranſlated by Dr. PERCY. "Vol. II. p. VIII.) may have been ſtudied in order to diſ-"cover the origin of cuſtoms ſtill exiſting in Europe. It can-"not indeed be denied, but that it is often neceſſary to recur "thither, in order to explain ſome peculiarities of our man-"ners, of which it is eaſier to diſcover the cauſe, than to "aſcertain the reaſon." There are innumerable modern cuſtoms, (ſays Dr. TAYLOR, on the Civil Law, p. 357.) "which, "though ſomewhat alienated from their original deſign and "inſtitution, retain however ſo much of their old feature "and complexion, as to claim an indiſputable relation to "ſome Roman or Grecian Solemnity." The Dr. in the courſe of his long and intimate acquaintance with the Greek and Roman writers had collected a great number of paſſages to confirm this obſervation, which he has frequently inculcated in his *Elements*, ſee p. 357, 302, 310, 386, 399, 446, 447.

As the knowledge of Mythology ſerves to diſcover facts of ancient Hiſtory, ſo in return Hiſtory throws much light on the later periods of Mythological Antiquities; in pointing out other cauſes, beſides the enigmatical and myſterious humour of the Egyptians, which contributed to multiply the monſtrous objects of their worſhip. The Roman Emperors always jealous of that turbulent and ſeditious province; in order to prevent the dangerous tendency of its untractable ſpirit, omitted no opportunity to encourage that variety of religious worſhip, which ſo often excited the aſtoniſhment and contempt of other nations; and gave riſe to perpetual diſſenſion amongſt themſelves. And thus, that ſyſtem of Mythology, venerable in its more early periods from its connexion with Religion and Manners, and its reference to the moſt ſtriking appearances, of Nature, as well as pleaſing to the fancy by the richneſs and variety of its imagery, appears to have ſprung from the united effort of Philoſophy, Superſtition, and Politics. Obſ. II.

Obſ. II. But the Antiquities of Egypt have moreover ſo near a relation to the arts of Elegance, that the ſtudy of them is eſteemed an introduction to the hiſtory of Arts and Sciences, and their origin. The Statuary of other nations is acknowledged to have owed its riſe to the Egyptian mummies[d]; as, to their ſacred ſculpture the firſt rudiments of Alphabetic writing.

[d] This has been ſhewn with much ingenuity by M. le Comte de CAYLUS, in his *Recueil d'Antiquités Egyptiennes*. Yet it does not ſeem abſolutely neceſſary that the ſtatuary of other nations (though its origin be attributed to Egypt,) ſhould have been derived immediately from the mummies. Love, affection, and reſpect, were probably the cauſes, which firſt gave riſe to the imitative arts of Painting and Statuary. The ſame motive which induced the maid of Corinth, (for ſo the Greeks will have it, and who would wiſh to diſpute that claim, which by particularizing the origin, gives to the fiction an air of probability, and renders the circumſtance intereſting and poetical,) to preſerve the outlines of her lover's ſhadow, ſuggeſted to parental and filial affection the wiſh and means to preſerve after death the image or real perſon of a father or a ſon. The affections of grief and regret for the loſs of life, which could never be reſtored muſt have been more powerful in its effects, and therefore an earlier incentive to an art by which that loſs might in ſome meaſure be repaired, than the ſenſations of love and regard for the living, whoſe preſence they enjoyed, and who, if abſent, might poſſibly return. And may it not be obſerved, as a collateral teſtimony, that the firſt rude Eſſays of the Greek Artiſts

III. *

The progreſs of Manners, and the general turn of mind, of particular Ages, cannot be

Artiſts were drawn in a ſtrait inartificial outline exactly anſwering to the figure of a *depoſitum* corpus? Statuary then ſeems not to have been derived from the mummies, though formed upon a ſimilar model.

For the art of defending the body from putreſcence by the artificial compoſition of gums and eſſences, muſt have been of late invention amongſt the Egyptians, and, as it ſhould ſeem, much poſterior to the ſimpler operation of perpetuating the reſemblance of features and of form in clay. From affection and reſpect for parents and friends, it was afterwards eaſily transferred to the flattery of the great, while living; and to the deification of them, when dead. There is a paſſage concerning the origin of Idolatry in the 14 Chap. of the *Wiſdom of Solomon*, which is too remarkable to be omitted. "For a "father afflicted with untimely mourning, when he hath "made an image of his child ſoon taken away, now honoured "him as a God, which was then a dead man, and delivered "to thoſe, who were under him, ceremonies and ſacrifices.— "Whom men could not honour in preſence, becauſe they "dwelt far off, they took the counterfeit of his viſage from "far, and made an expreſs image of a king whom they ho- "noured, to the end that by this their forwardneſs, they "might flatter him that was abſent, as if he were preſent." Concerning the claim, which Egypt has to the original invention of Arts and Sciences, ſee ſome ingenious *Reflections on the Natural Foundation of the High Antiquity of Government, Arts, and Sciences, in Egypt*, by Dr. N. Forster, printed at Oxford, in 1743.—For the difference between the ſacred ſculpture of the Egyptians, and their hieroglyphics, ſee Lord Monboddo, in the Second Vol. of the Origin and Progreſs of Language, p. 247, 248, who quotes alſo the authorities of Dr. Warburton and the Comte de Caylus.

* See p. 10.

Obſ. III. better aſcertained than by comparing the Arts in their different revolutions: and thus by deducing from that compariſon the cauſes, which operated on their progreſs. The compariſon juſt hinted at between the Doric *Architecture* and *Muſic*, might be extended to the general progreſs of the two arts among the *Antients*. A ſimilar compariſon of *modern* Architecture and Muſic has been made by Mr. AVISON in his elegant *Eſſay on Muſical Expreſſion*, Sect. II. "I have often thought that the ſtate of Muſic, at different times, might very appoſitely be compared to the ſeries of alterations in the Art of building. We cannot indeed with the ſame certainty and preciſion determine what may have been the perfection of Muſic in its original ſtate among the Antients; yet the ſhort Analogy, which follows, may ſerve to evince, that both theſe Arts have varied according to the taſte of particular Ages.

"It is well known, that in old Greece and Rome Architecture was in its higheſt perfection, and that after their ſeveral em-

pires

pires were overthrown, theſe glorious mo- Obſ. III.
numents of their taſte and genius were almoſt entirely deſtroyed. To theſe ſucceeded a ſtrange mixture of the Antique and barbarous Guſto, which has ſince been diſtinguiſhed by the name of Gothic. In theſe latter Ages the Art has gradually returned to its former ſtate: and the antient reliſh of the grand, the ſimple, and convenient, is revived.

" And thus we may diſtinguiſh the three great æras of Muſic. Amongſt the Antients the true ſimplicity of *Melody*, with perhaps ſome mixture of plain *unperplexed Harmony*, ſeems to have been that *magic ſpell*, which ſo powerfully enchanted every hearer.

" At the revival of this Art in the time of Pope GREGORY, a new ſyſtem, and new laws of harmony, were invented, and afterwards enlarged by GUIDO ARETINO. But they ſerved only to lead the plodding geniuſes of thoſe times, (and ſince, their rigid followers) to incumber the art with *a confuſion of parts*, which, like the numerous and trifling

Obſ. III. trifling ornaments in the *Gothic Architecture* was productive of no other pleaſure than that of wondering at the patience and minuteneſs of the artiſt, and which like that too, by men of taſte hath long been exploded ——

" The art has now gained much freedom and enlargement from thoſe minute and ſevere laws, and is returning nearer to its antient ſimplicity."

IV. *

In examining the funereal monuments of the moderns, however valuable in the illuſtration of *Genealogical Antiquities*, the Antiquary in vain expects to meet with that entertainment, which he receives from the Sepulchral Inſcriptions of the Ancients. Perhaps there is no ſpecies of compoſition, in which the moderns ſo generally fall ſhort of the Ancients, as in this. The inſcriptions

* See pag. 29, 30.

of

of the latter are characteriſed by a tenderneſs and delicacy of ſentiment, expreſſed with the greateſt ſimplicity and elegance of Language. Of the former there are few which are not remarkable on one hand for an affected antitheſis in the expreſſion; and on the other, for an extravagance of panegyric: or diſtinguiſhed by a pompous diſplay of titles ſuperadded often to much ſuperfluous decoration, and cumberſome magnificence. — Of the Greek Epitaph it is unneceſſary to produce here any particular inſtances; as a large collection of *Carmina ſepulchralia* may be ſeen in the Anthologia of Reiſke, of which they form a diſtinct part. Obſ. IV.

Tibullus has given us in Eleg. VIII. Lib. I. a ſpecimen of a ſepulchral inſcription, which has at leaſt one of the ancient Characteriſtics:

Quod ſi fatales jam nunc explevimus annos,
Fac lapis his ſcriptus ſtet ſuper oſſa notis:
Hic jacet immiti conſumptus morte Tibullus,
Meſſalam terra dum ſequiturque mari.

To

Obſ. IV.

To which we may add another by Virgil at the end of the *Culex*;

His tumulus ſuper inſeritur; tum fronte locatur
Elogium, tacita format quod litera voce:
Parve culex, pecudum cuſtos tibi tale merenti
Funeris officium vitæ pro munere reddit.

The reader may compare with this of Virgil, two Inſcriptions in the Greek Anthologia of Reiſke, 572, and 573. one in *locuſtam*, and the other in *locuſtam* and *cicadam*. Such inſcriptions are not uncommon in the Anthologia. There is one which immediately follows, εις δελφινα εκβρασθεντα εκ θαλασσης εν τη χερσῳ, by Archias the friend of Cicero:

Ουκετι ϖαφλαζοντα διαϊσσων βαθυν ἁλμυς,
Δελφις, ϖτοιησεις εναλιων αγελας,
Ουδε ϖρος ευτρητοιο μελος καλαμοιο χορευων
Τγρον αναρριψεις ἁλμα ϖαρα σκαφισιν.
Η γαρ ἱσον ϖρηωνι Μαλειης, ὡς εκυκηθη,
Κυμα ϖολυζαντους σ' ωσεν επι ψαμαθους.
Ουδε συ γ', αφρησα, Νηρηϊδας, ὡς ϖριν, αειρων
Νωτοις ϖορθμευσεις Τηθυος ες ϖερατα.

There

Obſ. IV.

There is a paſſage in Horace, Od. 28. Lib. I. which has very much the manner of a Greek Inſcription.

Me quoque devexi rapidus comes Orionis
Illyricis Notus obruit undis.
At tu, nauta, vagæ ne parce malignus arenæ
Oſſibus et capiti inhumato
Particulam dare: ſic, quodcunque minabitur Eurus
Fluctibus Heſperiis, Venuſinæ
Plectantur ſylvæ, te ſoſpite; multaque merces,
Unde poteſt, tibi defluat æquo
Ab Jove, Neptunoque ſacri cuſtode Tarenti.

The reader, who thinks of Homer's Elpenor, or Virgil's Palinurus, and of Horace's profeſſed imitation of the Greek Poets, will not, I believe, give much credit to Baxter's ſuppoſed Allegory contained under the plain, ſimple ſenſe of this beautiful Ode. The obſervations of Heyne, at the concluſion of his diſcourſe *de Carmine Bucolico*, in the firſt Volume of his excellent edition of Virgil, may be applied to the allegorical refinements of Baxter.

Obſ. IV. Among the few inſtances in which the ancient Inſcription has been happily imitated, may be mentioned an Inſcription written by Dr. JORTIN, which was publiſhed in his Miſcellaneous Obſervations, Vol. I. and afterwards in his Luſus Poetici.

Quæ te ſub tenera rapuerunt, Pæta, juventa,
O, utinam me crudelia fata vocent:
Ut linquam terras inviſaque lumina Solis;
Utque tuus rurſum corpore ſim poſito.
Tu cave Lethæo continguas ora liquore;
Et cito venturi ſis memor, oro, viri.
Te ſequar; obſcurum per iter dux ibit eunti
Fidus Amor, tenebras lampade diſcutiens.

The idea of the four laſt lines ſeems to have been borrowed from an Epigram in the Greek Anthologia:

Τυτο σοι ημετερης μνημηιον, εσθλε Σαβινε,
Η λιθος ἡ μικρη της μεγαλης Φιλιης.
Αιει ζητησω σε· συ δ', ει θεμις, εν Φθιμενοισι
Τυ Ληθης επ' εμοι μη τι πιης ὑδατος.

except the concluſion of the Latin, which perhaps might ſerve as an example of Anthologic

thologic elegance. Yet perhaps the very elegant and pictureſque image of Love, in its preſent ſituation, ſomewhat weakens the impreſſion firſt made by the tenderneſs and beauty of the ſentiment contained in the affecting wiſh, Obſ. IV.

Tu cave Lethæo continguas ora liquore——

with which the Inſcripton ſeemingly ought to have concluded, as in the Greek.

Te ſequar; obſcurum per iter dux ibit eunti
Fidus Amor, tenebras lampade diſcutiens.
Tu cave Lethæo continguas ora liquore,
Et cito venturi ſis memor, oro, viri.

"But I will ſoon follow thee; and Love "ſhall conduct me through the gloomy paſ- "ſage, diſperſing the darkneſs with his torch. "In the mean while beware thou, touch "not the waters of Lethe, and thus preſerve "the remembrance of thy huſband, who "wil ſoon be with thee." By which arrangement the beautiful image is preſerved without doing any injury to the ſentiment.

V. *

THE ANTIQUITIES OF LANGUAGE, the hiſtory of its origin and progreſs, have employed the diligence and ſagacity of many very ingenious writers within theſe few Years; The Preſident *de Broſſes*, the Abbe *Bergier*, M. Court de *Gebelin*; &c. Of our own Countrymen, Mr. *Nelme*, Mr. *Sharpe*, Mr. *Parſons*, &c. among whom it would be injuſtice not to mention Lord MONBODDO with particular reſpect, whoſe *Origin and progreſs of Language*, eſpecially the Second Volume, is diſtinguiſhed by the depth and refinement of Grammatical diſcuſſion, as the third is by the accuracy and elegance of critical Obſervation. It is much to be hoped that his Lordſhip will complete his deſign by deducing Language, (which he has traced from its origin through the ſeveral ſtages of gradual formation and improvement, to the perfection which is exhibited in the laboured combinations of rhetorical and poetic

* See pag. 32 and 7—10.

elegance,)

elegance,) and carrying it down through the history of its corruption: in assigning the causes and tracing the progress of which his Lordships good taste cannot fail of affording many excellent lessons, and useful applications to the present state of our poetical and even historical phraseology. Obs. V.

Of the utility of Etymological researches in the illustration of other sciences, of Physics, and Metaphysics; of ancient History, and Mythology; the President de Brosses has spoken professedly in the second chapter of his *Traité de la Formation Mechanique des Langues, et des Principes Physiques d'Etymologie*, (Paris, 1765.) He designed to have published two other Volumes in order to give a more extensive and particular application of his Grammatical Theory to Geography, as far as the names of places are concerned; to Mythology, to the history of ancient nations, and to the history of the migration and transplantation of colonies. The different objects of this intended inquiry are thus briefly mentioned in the preliminary

Obſ. V. liminary diſcourſe to the *Traité* (p. 51.) " Il " a cherché dans cette partie de l'ouvrage la " ſuite des differens peuples, qui ont ſucceſ- " ſivement habité une region ; *les traces de* " *leur langage* conſervées dans les noms qu'ils " ont impoſées aux lieux, leſquels ont preſ- " que une force ſignificative convenable a " leur poſition ; *les langages anterieurs*, dont " chaque idiome ſubſiſtant eſt compoſé en " différentes doſes. Il examine et explique " *les noms anciens*, tant des Rois que de Di- " vinités de chaque pays, en faiſant voir " combien l'intelligence de la ſignification " propre de ces noms explique naturellement " les faits hiſtoriques et les uſages ; montre " l'origine des fables, que les défigurent, " et fait évanouir le faix marveilleux ; ſert, " en un mot, à lever ce voile obſcur que la " nuit des tems, l'erreur, et le menſonge ont " jetté ſur des événements tres ordinaires. " L'*hiſtoire des colonies* et de leur parcours ſur " la ſurface de la terre tient de fort près à " l'*hiſtoire des langages*. Le meilleur moyen de " découvrir l'*origine d' une nation* eſt de ſuivre,

" en

" en remontant, *les traces de ſa langue* com- Obſ. V.
" parée à celles des peuples avec qui la tra-
" dition des faits nous apprend que ce peuple
" a eu quelque rapport."

The Analyſis of languages, and the inveſtigation of their primitive Elements, ſays Mr. BERGIER, may ſerve to diſſipate by degrees, the obſcurity which involves the hiſtory of ancient nations, and may enable us to diſtinguiſh with greater probability the real events of national occurrence from the fictions of fable and imagination. On ſuch principles M. Bergier founded his *Origine des Dieux du Paganiſme, et le ſens des Fables:* which was a continuation of a ſyſtem, which he had begun in his *Elemens Primitifs des Langues*, Paris, 1764.

To the labours of the Preſident de Broſſes, and M. Bergier, muſt be added Mr. BRYANT's celebrated *Analyſis of ancient Mythology*, a work full of extenſive learning, and ingenious ſpeculation, and founded in great meaſure on Etymological principles, and the internal evidence of Language. But of all writers,

Obſ. V. writers, who have endeavoured to explain hiſtory by the primitive ſignification of words, and the names impoſed on things, M. Court de GEBELIN ſeems to have made the moſt ſtriking and extenſive application of Etymology to every part of remote Antiquity civil and domeſtic, in his great and laborious work entitled, *Monde primitif, analyſé et comparé avec le monde moderne*, of which ſeven Volumes in quarto have already been publiſhed. The *ninth* Volume is to contain a *Dictionaire Etymologique de la langue Grecque*. Some account of his ſyſtem will be given at the end of the *Specimen* below mentioned. See alſo p.99.107.111. of theſe Obſervations.

The inveſtigation of the original force of words leads us to the knowledge of primitive opinions and cuſtoms to which the latent ſignification alludes; and affords the moſt certain evidence of the progreſs of Ideas. Ος αν τα ονοματα ειδη, (ſays PLATO in the Cratylus, ſpeaking of Etymology,) ειδειη και τα πραγματα. The truth of this obſervation

has

has been, partly, illuſtrated by Dr. PETTINGALL, in his Diſſertation on *the Gule of Auguſt*, ARCHÆOLOGIA, Vol. II. p. 63, 64. Obſ. V.

The influence of Language on Opinions has been profeſſedly treated of by M. MICHAELIS in his Diſſertation on the influence of Opinions on Language, and Language on Opinions, Sect. II. p. 10, &c. of Bingley's Tranſlation 1769.

Perhaps to this influence of Language on Opinions may in *ſome* meaſure be imputed, that opinion ſo univerſally eſtabliſhed of the great veneration ſaid to be paid by the *Druids* to the *Oak*. The Greeks and Romans not ſufficiently acquainted with the manners or the language of the Druids, derived the name of thoſe venerable *ſages* from Δρυς, an *oak*. But this notion has been rejected by our beſt Etymologiſts. A late writer on *Galic Antiquities* ſeems to have offered a probable conjecture, that the Druids were ſo called from DRUIDH, *wiſe men*. Of this word we have ſeemingly traces in *trow*, *true*, *troth*, *truth*,

Obſ. V. which, according to the ancient orthography would be *drudh*; as *Fadher* for *Father*.

May I venture to propoſe a conjecture ſuggeſted by the above remark that many * of

* I have ſaid *many*, becauſe there are many others, which by no means belong to the ſame mode of formation. And it does not ſeem neceſſary to ſuppoſe, that all words of the ſame termination ſhould have been formed in the ſame manner: conſidering how eaſily different forms may have been aſſimilated by inadvertence or vicious imitation. Perhaps the ſame may be ſaid of the French ſubſtantives in *age*, ſuch as *ouvrage*, &c. and the adverbs in *ment*, ſuch as *prudemment*. The former of which the Preſident De Broſſes ſuppoſes to be derived from *cor agere*, &c. and the latter from *prudenti mente*: but which M. Court de Gebelin thinks owes its termination to the old French word *mant*, that is beaucoup, the ſame with the Italian and Provençal *manto*. If I might be allowed to differ without preſumption from theſe learned Men on their own language, I ſhould rather think that the termination *age* came from the Latin *atio*, as did the Italian *agio*. Thus for *ratio* the Italians ſay *ragion*. And thus for *pilatio*, which exiſts at preſent only in the compounds *compilatio*, *expilatio*, &c. was ſaid *pillage*: for operatio, *ouvrage*, &c. And thus it is probable once exiſted *viatio*, from whence *viaggio* and *voiage*; *foliatio*, from whence *foliage*, &c. It is well known that great part of the Italian and French languages came from the Latin in its moſt corrupted ſtate: and thence many words acquired forms and terminations which were unknown to the earlier ages of genuine Latinity. For this reaſon I ſhould refer the termination *ment* both in the ſubſtantive and adverb, ſuch as *mouvement* and *largement*, to the Latin *mentum*. The terminations *tio*, *tas*, *tudo*, *men*, *mentum*, were uſed to expreſs any action in the abſtract. Thus *motio*, *momen*, *momentum*, are ſynonimous; *molitio*, *molimen*, *molimentum*; *largitio*, *largitas*, *largitudo*, *largimen*; which laſt ſignifies a *gift* as *donatio* for

OBS. V.

our abſtract *ſubſtantives in th* were originally participles of the *paſt time*. Thus from trow,

for *donum*, &c. Now as the Latin writers uſed the ablative caſe for the adverb, ſuch as *aſtu*, that is, cum aſtu, for *aſtute*; *commodo*, i. e. cum commodo, for *commoditer*, &c. the modern adverbs, ſuch as LARGEMENT, i. e. largiter, ſeem to have been uſed for cum largitate, *largimento*; FIERMENT for avec fierté, cum feritate, *ferimento*; FORTEMENT, cum fortitudine, &c. When eſtabliſhed terminations had taken place, other words might have adopted the ſame termination without any intermediate proceſs of formation. Thus from *cour* might come COURAGE; and from *prudent*, PRUDEMMENT, from *inſtant*, INSTAMMENT, &c.—Many of the old Greek and Latin Grammarians, not attending to the progreſs and variety of formation, have alſo aſſigned a compound origin to words thus lengthened in their termination. See the *Appendix* to the new edition of DAWESES *Miſcellanea Critica*, p. 459, and 522.—In the *Appendix* and particularly in the *Addenda* to Dawes, ſome pains have been taken to open and illuſtrate the *Grammatical* and *Etymological* principles, on which the INQUIRY below mentioned is founded. To prevent a repetition of obſervations already propoſed, frequent reference has been made to the new edition of Dawes, which therefore the candid and learned reader will excuſe.

The aſſimilation of words proceeding from different origins may be, I think, further illuſtrated by the Latin words IN and JUS, the former in compoſition both *increaſing* and *diminiſhing* the ſignification of words; and the latter ſignifying *right* and *broth*. In when it increaſes the ſignification of words, is manifeſtly the common præpoſition *in*, which, from the notion *in loco*, is eaſily transferred to expreſs *quod* finem et *ſummum* attigit. When it diminiſhes I conceive it to be of the ſame origin as the old word *fin*, which afterwards was written *fine*; and that this is the ſame as ἀνὶν, in which the final ſyllable ſeems to be adventitious like the *e* in *fine*. ἀνὶν appears to be nothing more than the negative ἀ, in compounds, ſuch as ἀνώδυνος, &c, in which the ν is added to prevent the concurrence of two vowels. See the Index to

Obſ. V. (to *know*,) troed, tro'd, *known*, trodh, troth, *a thing known*, or *truth*: — Healed, heald,

DAWES, V. *A.* From which it will appear, that the idea of *negation* is expreſſed by that of *abſence*, *ſecluſion*, *privation*; and be obvious why *a*, *α*, *αν*, *ανευ*, are of the ſame origin. According to this doctrine, I have endeavoured to ſhew in the Appendix beforementioned, p. 506. that *nego* and *neco* are of the ſame origin, and properly ſignify *aufero*. In confirmation of which, I will beg leave to add, that *αρνομαι*, *nego*, is plainly of the ſame origin as *αρνυμαι*, namely, from *αρνω*, ab *αρω*, unde *αυρω*, *αυρεω*, &c.—And that as the idea of *dying* was expreſſed by that of *going away*, (*abiit*, *οιχετο*, &c.) ſo the notion of *killing* was by that of *taking away*, thus *abſtulit*, *perimo*, *interimo*, &c. From the above I conclude, that *in*, when it *increaſes* the ſignification of words, is the ſame as the præpoſition *in*; but when it *decreaſes*, and *takes away*, that it is from the Greek negative *αν*, with the ſame variety as *caniſtrum* and *κανναστρον*; *buccina* and *βυκανη*; *fiſcinus* and *βασκανος*, &c. I have dwelt longer on the origin and power of the negative, *in*, in deference to the great authority of Mr. HARRIS who explains it in a different manner, *Hermes*, B. II. C. 3. p. 271, 272.

Perhaps few words are of more diſputed origin than JUS. The etymologies moſt commonly received are jus *right*, a jubendo; jus *broth*, a juvando. Some think jus *right*, to be only metaphorically uſed from the latter jus, conſidered as a *portion*, a *ſhare*. M. Court de GEBELIN was of this opinion in his *Origines Françoiſes*, which he afterwards changed in his *Origines Latines*, P. II. p. 903. "Dans nos Origines Fran-" çoiſes nous avons dérivé ce mot *Jus*, droit, de *Jus*, potage; " la Juſtice conſiſtant a rendre a chacun ſa portion, &c. Cette " Etymologie n'a pas plû: en voici donc une autre qu'on gou-" tera peut-être davantage. Le *droit*, l'autorité ſont relatifs a " l'*elevation*, mais c'eſt que ſignifie JUS."—That there ſhould be a neceſſary relation between *elevation* and *right*, ſeems to be an opinion worthy of a ſubject of the GRAND MONARQUE; but

healdh, *health*: — Beared, beardh, *hearth*, (pronounced as *hearth*, and *earneſt*, and ac- Obſ. V.

but quite inconſiſtent with the primitive equality of mankind: and which perhaps will not be ſo implicitly admitted on this ſide of the water, under a juſter ſubordination of political ſociety. He ſuppoſes Jus *broth* to be from the Celtic *U water*: but does not mention his authority for ſaying that Jus *right*, originally ſignified *elevation*. I will venture to propoſe a different conjecture. I ſuppoſe it to be of the ſame origin as δει, *oportet*, *pertinet*; (concerning which ſee the Appendix to *Dawes*, p. 516.) and ΔΕΟΝ, *decens*, *æquum*. The uſe of N and Σ among the more antient Greeks was very promiſcuous. They ſaid ϝαωδος and ϝαωδον; οινος and οινον, from whence *vinum* and *vinus*; δισμος and δισμον, from whence δισμα; they ſaid alſo χρεων, χρως, χρεος, *debitum*; and thus, it is probable, διων, διως, ΔΕΟΣ. In later times for Δ was uſed ζ, and, among the Latins, J, in many words. Thus for δεος, from whence θεος, they ſaid σδευς and ζευς; for σδευγνυμι, i. e. ζευγνυμι, they ſaid *jungo*, &c. and thus for δεος JUS, *quod æquum eſt*, *debitum*, *right*. — Having thus aſcertained, as I believe, one, there will be little difficulty with the other. Jus, *broth*, I derive from ζεω, *ferveo*: that is, as it was anciently written, or ſpoken, ζεϝω, ζευω, from whence ζυμη *fermentum*, with the ſame variety as ζευγος and ζυγος. *Jus* therefore ſeems to have been denominated from an eſſential and characteriſtic circumſtance, which CICERO expreſſes in *Jus fervens*; and HORACE in *tepidum jus*. Perhaps ζυθος *beer*, may be referred to the ſame origin, as denoting *fermentation*, *effervescence*.

The preceding etymologies may be confirmed by the analogy of another, which, if I am not miſtaken, has been as little underſtood, viz. JUPITER, which I derive from Δεος πατηρ, *Deus pater*, or Ζευς πατηρ, *Jupiter*, as δεος and ζεος *Jus*. For the ſame reaſon I apprehend Jupiter was called DIESPITER, not becauſe he was *diei pater*, but becauſe he was *deus*, or *dius pater*. Antiently *dius* ſignified not only *a God*, but alſo *day*, from whence *diu*, and *ſub dio*. And thus *dies*, day, ſignified alſo *God*:

Obſ. V. commodated to that pronunciation in) *birth*: &c. But the aſpirate did not always termi-

God: for in comparing the etymologies (not thoſe indeed which are commonly received) of *Deus*, *ius*, *divus*, *dives*, *dius*, *dies*, *dis*, it appears that the names of *dius* and *dies* were originally ſynonimous; and that the *name* of *God* was denominated from *Day* or the *Sun*. But to ſhew from the evidence of the words before ſtated, by what idea the name of *Day* was expreſſed, in *the primitive language of Greece*, and why prior to that of *God*, is a diſcuſſion which would extend the preſent note too far; and is the leſs neceſſary, as it has a place in the *Inquiry* below mentioned. I will finiſh this note with ſome paſſages in which *Jupiter* is mentioned as *Dieſpiter*. PLAUTUS, Captiv. II. 4. 1. *Dieſpiter te, dique perdant*. Pœn. III. 4. 29. *Dieſpiter vos perduit*. Ibid. IV. 7. 47. *Dieſpiter me ſic amabit*. Theſe paſſages are quoted by the Commentators of HORACE, (who alſo explain *dieſpiter* by *diei pater*,) Od. L. I. 34. 5.

Namque Dieſpiter
Igni coruſco nubila dividens
Plerumque, per purum tonantes
Egit equos volucremque currum

See alſo Od. L. III. 2. 29.

Sæpe Dieſpiter
Neglectus inceſto addidit integrum.

In the above paſſages Jupiter is introduced as the object of fear and adoration; the rewarder of the good; and avenger of the impious. The propoſed explanation of *Dieſpiter* will reſtore an appellation more conſiſtent with thoſe offices, by which he will be conſidered not as the *father of Day*, but in a higher and more awful character, *the father of Gods and men*. It will confirm the above explanation, if we obſerve that *Pluto* was alſo called *Dieſpiter*: not ſurely as the *father of Day*, but as the *Dius pater*, or *Jupiter infernus*.

nate

nate the word: thus thrived, thriv'd, *thrift:* —gived, giv'd, *gift:*—heaved, heav'd, *heaft:* (like bereav'd, *bereft,*) an almoſt obſolete word for *weight:* drived, driv'd, *drift:*—theived, theiv'd, *theft:*—weighed, weigh'd, *weight:* &c.—Many adjectives ſeem to be formed in the ſame manner; ſuch as flee, flee'd, *fleet,* &c.—By a ſimilar analogy from *drove* the paſt tenſe of *drive* came *a drove;* from *ſhrive,* to confeſs, *ſhrove,* confeſſion, from *deal,* to diſtribute, *dole,* alms; from *leave,* to raiſe, *leaven, loaf;* &c. An attention to this analogy may be uſeful in examining the origins of our language. I will mention one inſtance. Dr. JOHNSON, among others, derives *toll,* tribute, from the Latin *tollo.* But may we not much more probably derive *toll,* pecunia adnumerata, from *tell,* adnumerare, as *dole,* from *deal?* The *toll* of a bell ſeems to be, ictus et pulſus certis ſtatiſque temporibus *lente pulſati, menſurati, adnumerati.* And thus to *tole,* a word uſed by LOCKE, (which Dr. Johnſon thinks

Obſ. V.

Obſ. V. thinks provincial and barbarous,) and by BACON ſpelt *toll*, may be eaſily underſtood to ſignify, *to produce an effect by ſlow, inſenſible degrees.*

Many *Latin ſubſtantives* and *adjectives* are apparently derived in the ſame manner. Thus *raptus* for rapina; (as according to the conjecture before propoſed, *theft* and *ſtealth:*) *actus* for actio: *motus* for motio, &c.—In the ſame manner, though not ſo obviouſly, the *adjectives in idus*, ſeem to have been participles paſt, according to the more antient ſpelling: for in all languages the thick ſound of *D* ſeems to have been prior to *T**. And thus rapio, *rapidus*, for rapitus, raptus: floreo, *floridus*, for floritus: horreo, *horridus:* humeo, *humidus:* madeo, *madidus:* candeo, *candidus:* paveo, *pavidus:* uveo, *uvidus:* &c.

An objection may be made to the laſt conjecture, namely, that *floritus*, *horritus*, &c. are *paſſive* forms, but that verbs *neuter* (and of the above *rapio* is the only one which is

* Οιδα ὁτι οἱ ΠΑΛΑΙΟΙ οἱ ἡμετεροι τῳ ιωτα και τῳ ΔΕΛΤΑ ευ μαλα εχρωντο. Plato in Cratylo.

not

not neuter,) have no *paſſive* voice. In anſwer to this I would ſuggeſt, that in examining the *origin* of the Latin language, it ſeems neceſſary to look beyond the rules of Grammarians, and conſider it, as it exiſted before it was a poliſhed language; at which time it is probable, that the ſeveral forms of *neuter*, *active*, *paſſive*, and *deponent*, were more promiſcuouſly uſed, than after the language had been ſettled by the cuſtom and authority of good writers, and the obſervation of Grammarians. Inſtances of that promiſcuous uſe remain in *ſoleo*, *ſolitus*; *creſco*, *cretus*; *caveo*, *cautus*; *venio*, *ventum eſt*; *eo*, *itum*; *ſtatur*, *itur*, *vivitur*, &c. Inſtances of the paſſive form uſed actively* are *punitus* es, Obſ. V.

* I will take this occaſion to propoſe a conjecture, reſpecting the ſuppoſed ellipſis of *ſecundum* after participles and verbs in ſuch inſtances, as *ſtratus membra*, *induitur arma*, which they ſay is ſtratus *ſecundum* membra, induitur *ſecundum* arma. I conceive that *ſtratus* governs *membra* for its accuſative as much as *ſternens*, and ſhould therefore be rendered *having repoſed his limbs*, and that it has an active power not leſs than thoſe forms, which are called deponent. And thus *induitur*, *cingitur arma*, appear to have not a paſſive, but an active, or deponent power; and *ſtratus*, and *induor*, &c. ſeem applied in the ſame promiſcuous uſe, as *aggredior* for *I attack* and *am attacked*; fateor *I confeſs*, and *am acknowledged*; hortor *I exhort*,

Obſ. V. for puniviſti; *ſuppeditatus* es, for ſuppeditaſti; *nutritor*, for nutrito; *nutricatur*, for nutricat; and many others, which may be ſeen in PRISCIAN, and the later Grammarians. Concerning *active* verbs uſed *paſſively* in the Greek language, and *neuters* uſed *actively*, ſee the Appendix to DAWES, p. 493, 494.

As there are ſtill remaining in the ſame ſenſe *punio* and *punior*; *amplecto* and *amplector*; *comito* and *comitor*; *paſco* and *paſcor*; &c. ſo it is probable, that once exiſted *ſoleo* and *ſolcor*; *creſco* and *creſcor*; *floreo* and *floreor*; *horreo* and *horreor*; &c. Many of the Latin deponents come from Greek verbs in the active form, ſuch as MEDEOR, that is, curo, ſano, from ΜΕΔΕΩ, curo. Thus FOR, *fari*, from ΦΩ, unde *φαω*, *φημι*. From the ſame *φαω*, there ſeems to be no doubt, that once exiſted ΦΑΤΕΩ, (as *βατεω*, from *βαω*,) from whence FATEOR. From ΑΔΥΑΩ, unde *ἀδυλιζω*, came ADULOR: from ΠΑΘΩ, came

and *am exhorted*. This obſervation will apply equally to the uſe of the paſſive *for* the active, as the Grammarians expreſs themſelves, among the Greek writers; as perhaps alſo to the original uſe of the middle verb.

PATIOR:

PATIOR: from ποτ-εω, (the antient Greeks said ποτι for προς,) or conjointly, ΠΟΤΕΩ, i.e. *ad-eo*, *ad-ſequor*, *teneo*, &c. came POTIOR: concerning which word ſee more in the new edition of Dawes, p. 518. &c. It has been obſerved, that inſtances of the *participle paſt*, uſed thus promiſcuouſly, are more frequent than the tenſes of the *verb*. Which happened probably from this cauſe: as the Latin had no *active* participle paſt, the uſe of what was afterwards called the paſſive form was retained longer than the tenſes of the verb, which were not under that neceſſity. Perhaps it may be further ſaid in juſtification of this uſe of the neuter and paſſive forms, ſuch as *ſoleo*, ſoleor, *ſolitus*; *creſco*, creſcor, *cretus*; *floreo*, floreor, floritus, or *floridus*; &c. that the neuter ſignification, partaking ſo much of the paſſive, might have favoured the promiſcuous uſe. Obſ. V.

There is a remark of Mr. BRYANT in his "*Further Illuſtration of the Analyſis*," p. 9. which, if not obviated, may ſeem to interfere with part of the preceding Etymologies.

Obſ. V. " But who can think there is any validity in " this mode of derivation, (namely καυμα " from καω, or κεκαυμαι?) Can any one *in* " *their ſenſes* ſuppoſe, that a word ſignifying " *heat* can be derived from *I have been made* " *hot?* and that the *cauſe** was deduced from " the *effect?*"

* It frequently happens, as may be ſhewn by very many inſtances, that what is prior in the order of *nature*, is poſterior in the conceptions of *Man*. For inſtance, in the order of nature the abſtract quality is prior to the quality joined with any ſubſtance. (See Vol. II. p. 14. of the *Origin and Progreſs of Language*.) Therefore Ariſtotle derives λευκος from λευκοτης, and δικαιος from δικαιοσυνη. But this is contrary to the order of our perceptions. For we ſee qualities only in concrete, and conjointly with the ſubſtances in which they are inherent. An object was ſeen to be *white*, one man was found to be *juſt*, and another *brave*, before the ideas were formed of *whiteneſs*, *juſtice*, and *fortitude*. With greater appearance of probability he derives γραμματικος from γραμματικη, and ανδρειος from ανδρεια. But here alſo he ſeems to be miſtaken. For γραμματικη, I apprehend, is the feminine of γραμματικος, and ανδρεια, the feminine of ανδρειος; the former ſignifying τεχνη γραμματικη, and the latter ανδρεια αρετη, or the like: and this according to the uniform progreſs of *human* conceptions. This reaſoning is ſo obvious, and the etymologies ſo incontrovertible, that it might ſeem Ariſtotle did not mean to give the grammatical etymology of the words, but a philoſophical deduction of Ideas; if γραμματικη and ανδρεια had not been applied to a grammatical remark on derivative words, which he ſays are diſtinguiſhed τη πτωσει, *by the termination*. Παρωνυμως δε λεγεται, οσα απο τινος, διαφεροντα τη πτωσει, των κατα

τουτους

In conſidering the origin of language, and in retracing the obſcure and intricate paths of ancient Etymology, it ſeems to be an object of conſequence, to abſtract, as far as poſſible, our thoughts from modes of ordinary occurrence, and the prejudices of acquired and habitual knowledge. At firſt ſight there ſeems to be much weight in Mr. Bryant's obſervation, and as ſuch he repeats, p. 13. "what I principally inſiſt upon in "reſpect to ancient Etymology, is, that *the* "*cauſe muſt preceed the effect, and cannot be* "*deduced from it:* for the cauſe was *firſt* "*known*, and named." If this were true, it would entirely deſtroy a leading principle, of a quite contrary tendency, which the Au- Obſ. V.

τουνομα προσηγοριαν εχει· οἱον απο της γραμματικης ὁ γραμματικος, και απο της ανδρειας ὁ ανδρειος. In this however Ariſtotle has done no more than Plato and Cicero have in many inſtances of Etymology; in which they give a philoſophical definition or deſcription of the *thing*, and not a grammatical etymology of the *word:* and often ſo inconſiſtently with the ſimple proceſs by which they really were formed, as not to admit of ſerious confutation. But the ancients, it may be ſaid without derogating from their juſt authority, were but little acquainted with the general analogy of words, and the theory and formation of language.

thor

Obſ. V. thor of theſe obſervations has endeavoured to eſtabliſh elſewhere, that *things, and the cauſes of things were denominated from their actions and effects*, &c.

But with the permiſſion of this learned writer (and I hope without offence to ſo reſpectable a name,) experience as well as the authority of Mr. HARRIS * teaches us, that though the natural progreſs of things be from cauſe to effect, yet the courſe of human knowledge, (namely of knowledge derived through the *ſenſes*,) muſt be from effect to cauſe. And thus the firſt Men muſt neceſſarily have formed their Ideas of the Cauſes of things from their effects, which, through the ſenſes, were the teſtimonies of thoſe cauſes. They muſt have *felt* themſelves hot, (to apply the obſervation to the preſent inſtance,) before they could have formed the *abſtract* idea of heat. So that though in reality the effect be preceded by the cauſe, the word by which they denoted the cauſe muſt have been derived from the effect.

* Harriſes Hermes, p. 9.

To

To mention an inſtance or two. *Deſire* is the *cauſe* which impels us to ſeek any object. The *ſeeking* is the *effect* of that impulſe. Yet the cauſe is expreſſed by the word which denotes that effect. Thus, it has been ſhewn elſewhere, that *peto* and πεθω; *volo* and βουλω, βουλομαι; ελθω and ελδομαι; are of the ſame origin. Again, TREMO and τρεμω, ſignify to *fear*, from the effect of fear, viz. *running away*. That *tremo* and τρεμω originally ſignified to *run*, or *run away*, ſeems manifeſt from two words ſtill exiſting in the Greek language, ſignifying *I ran*, and *the act of running*, i. e. εδραμον, and δρομος (commonly derived from τρεχω,) which have the ſame affinity to δρεμω or τρεμω, as τετροπον, τροπος, to τρεπω; λογος to λεγω; τρεχω, τροχος, &c. From δρεω, τρεω, come δρεμω, τρεμω, τρεχω. Many other inſtances might be brought to confirm this inverſe expreſſion of human Ideas, and to ſhew, that ſuch is the regular formation and analogy of language. Obſ. V.

It ſeems inaccurate, though conſonant with vulgar uſe to ſay, that *heat* is the *cauſe* of being

Obſ. V. being hot. The cauſe is rather the body from whence the influence proceeds: and heat is the abſtract Idea which is formed from the ſenſation that we feel. In treating of the originals of a language, ſuch diſtinctions ſeem neceſſary to be attended to. Though at this time of day it is difficult for us, who have a language ready formed, which we receive from our nurſes, and retain by acquired habit, to trace the origin and progreſs of Ideas, and the relation which words have to the Ideas, that they expreſs *. But the firſt

* Greater difficulty has often been ſuppoſed in the formation of language than ſeems to have really exiſted, by not attending to this difference, and therefore by reaſoning according to preſent notions: and thus imputing metaphyſical ſubtlety to the *communication* of Ideas, which, by a different reaſoning, may be ſhewn to have been effected by the ſimpleſt energies of the mind. In conducting the theory of language, many miſtakes appear to have been committed by accommodating language to Philoſophy, inſtead of applying philoſophy to language; or by reaſoning from language in its moſt poliſhed ſtate; and thus determining on the *origin* of words according to their *lateſt* orthography, and moſt prevailing ſignifications. In the courſe of ſuch Inquiries the reaſoning is often manifeſtly derived from modes of poliſhed life, and maxims of refined philoſophy. I will endeavour to illuſtrate part of this obſervation, by explaining what I conceive to have been the original ſignification of NUBO. It has been an opinion long received and almoſt as univerſally admitted, that

Men, who formed their Ideas and words Obſ. V.

that *nuptiæ dictæ, quia flammeo caput* nubentis *obvolvatur, quod antiqui* obnubere *vocarunt*. But this is a cuſtom evidently poſterior to civil ſociety, when ceremonies were inſtituted to give ſanction and permanency to a rite, on which ſo much depended the good order and happineſs of civil life. The union, which was the origin of ſociety, muſt have been antecedent to the rites ordained to make it legal. We muſt therefore ſearch higher for the primitive ſignification of *Nubo*. Dr. TAYLOR on the Civil Law, p. 287, mentions an Hebrew radix, conſiſting of the ſame elements, which ſignifies *procreation, birth*, &c. which he thinks bids fairer for the Etymon, than any other that can be aſſigned. But, with deference to ſo excellent a writer, I think that even this does not ſatisfy. To effect this union, there muſt have been ſomething prior to the *liberos procreare*. For though the ſtipulation of the *political* contract was *liberorum quærendorum cauſa*; yet it is expreſsly mentioned in a law which TAYLOR quotes before, and afterwards enlarges upon, that nuptias *non concubitus*, ſed *conſenſus* facit: a law founded on the very eſſence, and natural principles of marriage. And this ſignification, if we can diſcover it in *Nubo*, will perhaps have the faireſt claim to our preference: which I think we may be able to do, by ſhewing that *nubo* originally ſignified to *aſſent*, and is really the ſame as NUO. It is well known that the Æolic, the parent, or perhaps rather, the ſiſter dialect of the Latin, made uſe of the Digamma F, (which as well as the Latin V, was pronounced like our W,) between two vowels: and thus *nuo*, NUFO, i. e. *nuvo*; as from *pluo* came *plui*, PLUVI, in the old Latin writers, in the ſame manner as they ſaid *fuviſti* for fuiſti, *fuvit* for fuit, &c. But the Digamma, from the affinity of its ſound, often became B, as there has been occaſion to obſerve, more than once, in the Appendix to DAWES: thus *nuvo, nubo*, as *vado, βαδω*; *uro*, (pronounced Furo,) *buro, πυρ*· with which may be compared our *burn*, and *fire*, anciently written *fuyr*. Though *nuo* does not exiſt by itſelf at preſent in the

Obſ. V. from external objects *, expreſſed the words according to the Ideas, which the object ſuggeſted: by a relation, which was obviouſly noted, and eaſily retained. By means of this relation, from thoſe primary general Ideas, were as eaſily formed new Ideas, and at

Latin language, it remains in its compounds ANNUO, RENUO, &c. as *buro*, in *amburo*, *comburo*, and *buſtum*.

It has been given as a reaſon for *nubo*'s being not ſpoken of the *man*, viz. becauſe it was the virgin only who *veiled* her head. But if there is any probability in what has been before propoſed, this reaſon will fall to the ground. We may account for it otherwiſe, and conſiſtently with the ſignification attributed to *nubo*. Viri eſt *petere*; virginis eſt *aſſentiri*, *annuere*, NUBERE. This priviledge allowed to the delicacy of the ſex, is expreſſed by MILTON, (Parad. Loſt, L. VIII. v. 502.)

Her virtue and the conſcience of her worth,
That would be woo'd, and not unſought be won.

If we add, that *connubium* implies the ratification of the union in the *conſent* of both, it will confirm the obſervation, that *nubo* properly and originally ſignifies *annuo*, *aſſentior*; and therefore that *connubium* is *conſenſus*.

* See Harriſes Hermes, p. 269. Thus alſo the very learned Author on *the Origin and Progreſs of Language*; "The firſt "claſs of ideas is produced from materials furniſhed by the "ſenſe; the ſecond ariſes from the operations of the mind "upon theſe materials: for I do not deny, that in this our "preſent ſtate of exiſtence, all our ideas and all our know-"ledge are ultimately to be derived from ſenſe and matter," Vol. I. p. 44. ed. ſecond.

length

length all the varieties of metaphorical Ex- Obſ. V.
preſſion.

This muſt have been the caſe, unleſs we ſuppoſe, that Man received a language ready formed from his Creator; which it ſeems unneceſſary to ſuppoſe for two reaſons: Firſt, becauſe He who created Man, and gave him the faculties of thinking and ſpeaking, *might* have left to Man's free will the application of thoſe faculties.—He ſurrounded him with objects, which to a thinking being muſt have called forth thoſe faculties into energy, and ſuggeſted Ideas, to which he would naturally accommodate the words, by which he meant to denote them. He might thus, according to his own ideas, derived from objects with which he was daily converſant, have, from the beginning, converſed with God, and given to each animal its particular name.—And ſecondly, becauſe ſuch a ſuppoſition is *actually* inconſiſtent with the evidence of the origin of our Ideas, which exiſts in Language. For as the origin of our

Obſ. V. Ideas is to be traced in the words through which the Ideas are conveyed, ſo the origin of Language is referable to the ſame ſource from whence our Ideas are derived, namely, *natural* and *external* objects.

VI.

There is not perhaps a ſubject more curious, or which affords more intereſting ſpeculation to the mind, than the origin of language. Nor is it a *theory* merely amuſing to the imagination; but at the ſame that it pleaſes the fancy by abſtracting it from preſent modes and habits, it may be attended with conſequences very beneficial to the *practical* knowledge and acquiſition of the nobleſt dialect of human ſpeech. With the hiſtory of *language in general* ſome writers have connected the hiſtory of the human mind, and the origin of its ideas; which has been executed in ſome meaſure by the French writers on this ſubject, and more eſpecially by Lord

MON-

MONBODDO; but no writer, that I know, has profeſſed to trace the origin, progreſs, and connexion of Ideas, through the medium of any *particular language*, in which they are expreſſed. To attempt this is the ſubject of an Inquiry founded on a grammatical Analyſis of the GREEK Language; of which inquiry it is the purpoſe of this Obſervation to give ſome account; after having premiſed a few words on the origin of Language in general, and having taken a nearer view of that ſubject, than was done in the preceding Obſervation. Obſ. VI.

Man, we are told, had a language from the beginning: for he converſed with God, and gave to every animal its particular name. But how came man by language? He muſt either have had it by *Inſpiration*, ready formed from his Creator; or have *derived* it, by the exertion of thoſe faculties of the mind, which were implanted in him, as a rational creature, from *natural* and *external* objects, with which he was ſurrounded. Scripture is ſilent on the means by which it was acquired. We

are

Obſ. VI. are not therefore warranted to affirm, that it was received by *Inſpiration*; and there is no internal evidence in language to lead us to ſuch a ſuppoſition. On this ſide then of the queſtion, we have nothing but uncertainty. But on a ſubject, the cauſes of which are ſo remote, nothing is more convenient than to refer them to *Inſpiration*, and to recur to that eaſy and comprehenſive argument,

——— Διος δε τελειετο βουλη

that is, man enjoyed the great privilege of ſpeech, which diſtinguiſhed him at firſt, and ſtill continues to diſtinguiſh him, as a *rational* creature, ſo eminently from the brute creation, without exerting thoſe *reaſoning* faculties, by which he was in *other* reſpects enabled to raiſe himſelf ſo much above their level. Inſpiration then ſeems to have been an argument adopted and made neceſſary by the difficulty of accounting for it otherwiſe. And the name of Inſpiration carries with it an awfulneſs, which forbids the unhallowed approach of inquiſitive diſcuſſion.

But

But as was obſerved we are not warranted from Scripture to affirm, that Man received his language by Inſpiration. We are therefore free to ſearch for another origin. Now if we ſuppoſe that it was derived from *natural* and *external* objects, there are in language numberleſs internal proofs to juſtify ſuch a ſuppoſition; and we ſhall further have the pleaſure of obſerving, that in *this* caſe alſo Man's *reaſon* was not given him in vain. Obſ. VI.

The ſame all-wiſe and benificent Creator, who gave the mind to will, and the *hand* to execute: gave alſo the mind to form and compare ideas, and the *organs* of ſpeech to utter them. As the firſt Man came not into the world with the debility and imperfections of infancy, it is probable that the *inſtruments* of will, *mechanical* and *organic*, were moved by a like inſtantaneous, and as it were involuntary impulſe. His language, it is likewiſe probable, was ſimple, monotonous, and, in great meaſure, monoſyllabic*:

* Certum eſt linguas omnes, quæ monoſyllabis conſtant, cæteris eſſe antiquiores. SALMASIUS *de re Hellenſtica*, p. 390.

He

Obſ. VI. without compoſition and inflexion, and other varieties of poliſhed ſpeech. Thoſe innovations of language, which at the ſame time ſerve the purpoſes of convenience and ornament, by diſtinction in variety as well as volubility in ſound, were, it ſhould ſeem, introduced by ſucceeding generations, and became expedient by the multiplied purſuits and neceſſities of Man. The love of *imitation*, and *cuſtom*, in length of time, introduced a number of ſimilar forms, and an uniformity even in the irregularities of ſpeech; and thus eſtabliſhed without ſcience and without art, the principles of what, in later Ages, was to become a very refined art, which Philoſophers and Grammarians were afterwards to develope and arrange, and to call the Art and ANALOGY of Language.

From this period we behold language under its eſtabliſhed forms, and arranged ac-

He confirms his obſervation by many inſtances exiſting in the more antient Greek.—In the Analyſis below mentioned, the elements of the Greek Language are ſhewn to have been monoſyllables.

cording

cording to the different parts of ſpeech. But here another queſtion immediately occurs, Which were prior *nouns*, or *verbs*? It is obvious to ſuppoſe, that the things which were neareſt, and were moſt neceſſary to Man, were firſt denominated. And it may therefore ſeem, that the names of *things* were prior to *verbs*. But there is another queſtion, which as neceſſarily obtrudes itſelf: *Why* were theſe things thus denominated? It ſeems natural to ſuppoſe, that they were denominated from their actions, uſes, appearances, &c. And thus of animals, which it is probable were named as early as any of the objects, with which he was familiar, ſome might have been from their rapacity; ſome from their ſwiftneſs, &c. But in expreſſing the *actions* of things, the uſe of the *verb*, which is the ſymbol of action, is neceſſarily implied. So that the verbs †, which Obſ. VI.

† In analyſing the Greek and Latin languages it is remarkable that the latin *Verbs* are more eaſily reduced to the ancient Greek forms, to their ſimple origins, than the latin *Nouns*. And, as it ſeems, for this reaſon, becauſe the expreſſion of internal feelings is general and permanent; the denotation of

Obſ. VI. were uſed to expreſs every kind of action, muſt have been prior to the names of things, which were denominated from their actions. Not that all verbs were prior to all nouns, or that a particular claſs of verbs was prior to a particular claſs of nouns, but that every individual noun, which expreſſed the name of a thing from its action, was derived from a verb expreſſive of that action, which was ultimately referable to one general Idea, which is the principle of every action.

I venture to ſpeak with leſs heſitation on this ſubject, as I have had reaſon to perſuade myſelf of the probability, (I think, the truth) of what has been obſerved in the courſe of *an Inquiry into the Origin and formation of the Greek Language*, in which this ſubject will be ſpoken to more fully and profeſſedly; and the principal purpoſe of which

external objects, particular and tranſitory, as being denominated according to particular appearances, &c. which may vary at different times and occaſions, under the influence of various circumſtances: by which means the names of things muſt have become more ſubject than verbs to the innovations of caprice and accident.

is "*an endeavour to trace the origin, progreſs, and connexion of Ideas, as expreſſed by the primitive Language of Greece: to ſhew through the evidence afforded by Language, that all Ideas,* communicated by words *, *not denoting particular* ſounds, *and certain* external adjuncts, *or* perſonal relation, *were originally made known through the means of* one *general Idea, which is the* principle *of* every Obſ. VI.

* In conſidering the origin of language in general, as it ſhould ſeem, though *the Greek Language* is here particularly meant, there is a diſtinction of ſome importance, which ſeems neceſſary to be made, namely, the difference between the *formation* of Ideas in the *mind*, and the *communication* of them by *words*. Ideas may be formed diſtinctly and independently of each other, and yet require the aſſiſtance of compariſon and metaphor to make them known. Language, in its moſt poliſhed ſtate, affords innumerable proofs in words of the ſame orthography, and of the ſame origin, which yet have many different, but collateral ſignifications. What is *even now* obvious and inconteſtable in the expreſſion of *many* ideas, he ſuppoſes, and will endeavour to ſhew *originally* prevailed in the expreſſing of *every* Idea, (which is not particularly excepted,) by reference to the general idea. By attending to this difference between *Ideas*, and *Words*, the repreſentatives of Ideas, it will appear, that it is not ſuppoſed, as it might otherwiſe ſeem, that the firſt Man exiſted at any time with *only one* Idea, but that he found it neceſſary to expreſs his various Ideas in words by reference to one the moſt general, the moſt conſtant, the moſt evident and ſtriking.

Obſ. VI. *action; and which by the multiplex variety of its* combinations *is ſuited to the expreſſing of every action: that all* verbs, *not* imitative *of ſounds,* &c. *are reſolvable to that general Idea: that the* names of Things *are derived from verbs, and therefore return to the ſame univerſal origin: whence that general Idea was formed, and how transferred to different and even oppoſite actions: and how far the elements which will be there laid down as the principles of the Greek Language may be ſuppoſed to have been the elements of univerſal Language.*"

In the courſe of the Inquiry, the Greek language will be conſidered as unconnected with every other, except its ſiſter dialect the the Latin, and as if it were *indigenous*. However ſtrange ſuch an opinion may appear, the moderate reader, who may not have particularly turned his thoughts to this ſubject, will be induced to ſuſpend his cenſure of an opinion, which may be inconſiſtent with the judgement which he has uſually held, when he reflects, not that it was the opinion of the Greeks themſelves, for they are partial judges;

judges; or of a learned writer of the laſt century, for his authority may be exceptionable; but that it was alſo the opinion of TIBERIUS HEMSTERHUSIUS, who, as he had perhaps ſtudied the language longer than any other man, not a Greek, is acknowledged to have been better acquainted with its principles and genius than any man that ever lived *; and was at the ſame time well ſkilled in the Oriental tongues, and therefore not ſubject to the prejudices ariſing from a partial knowledge of languages: *Græca lingua* TIBERIO HEMSTERHUSIO, *qui illam per annos pene* LXX *excoluit, probabiliter videbatur ex ſuo velut ſolo enata.* (vide KOPPIERS. Obſervata Philologica.) When the immediate purpoſe of the Inquiry, which is to trace *the origin, progreſs, and connection of Ideas, as deducible from the primitive lan-* Obſ. VI.

* *Itaque complector brevi, et non exaggerandæ rei cauſa, ſed ſimpliciter et verè hoc dico,* HEMSTERHUSIUM *Græcarum ſcientia literarum omnino omnes, qui a renatis litteris excellenter in iis verſati ſint, ipſum etiam* ISAACUM CASAUBONUM, *cui doctorum hominum conſenſus primas deferre ſolet, longo poſt ſe intervallo reliquiſſe.* vide RUHNKENII Elogium Tib. Hemſterhuſii.

guage

Obſ. VI. *guage of Greece*, has been eſtabliſhed, it will then be conſidered, what connection it has with other languages; how far the general reſemblance may confirm the opinion, that all languages are derived from the ſame origin, and the ſame common elements; and why thoſe elements may be more manifeſt in the Greek than in any other language.

The Analyſis of the Greek Language was undertaken by the Author, not from a blind attachment to a favorite language, or becauſe of the very high antiquity aſſigned to it by ſome learned men; but he was inſenſibly led into it by his engagements with the *Miſcellanea Critica* of DAWES; by endeavouring to enlarge the obſervations of DAWES concerning the Æolic Digamma; and by tracing the remaining evidences of that letter ſtill exiſting in the Greek and Latin languages. In the courſe of which, he could not help obſerving the truth of Mr. WISE's obſervation, that "by keeping the *Digamma* in "view, by diſcerning where it has formerly "been affixed to a vowel or conſonant, or

"admitted

" admitted between two vowels; by noting Obſ. VI.
" its ſeveral gradations, and what letters
" came into the place of it, we may perhaps
" diſcover the gradual refinement of lan-
" guages, and conſequently the cognation of
" dialects."

The *ſecond*, or Grammatical part of the Inquiry is conducted on the principles laid down by Lord MONBODDO in his Diſſertation on the *Formation of the Greek Language*; and explained more at large by LENNEP in his book *de Analogia linguæ Græcæ*. Concerning the mutual claims of HEMSTERHUIS and Lord MONBODDO to the diſcovery of thoſe principles; and by what means the doctrine of the Digamma led to the ſame Etymological Principles, and in what reſpect I have preſumed to differ from their ſyſtem, enough has been ſaid in the Preface to DAWES.

In diſcuſſing thoſe principles, and in analyſing thoſe words of the language, which are called primitive, I found many words of very different, and ſometimes oppoſite ſignifications, connected by one common Grammatical

Obſ. VI. matical analogy, and reducible to the ſame elements. Struck by a circumſtance ſo new to me, I was induced to think that, for the moſt part, this community of ſound muſt likewiſe have been connected and influenced by ſome ſecret analogy of Idea. And ſuch a connection Lord MONBODDO allowed that the "artificers "of language *might* have imagined, of ſome "kind or another, between the original duads "*αω, εω, ιω, οω, υω*," but yet he rather believed that they did *not* think of any ſuch connection; and "that though thoſe duads are them-"ſelves proper roots, which have their de-"rivatives, yet with reſpect to the other "words of the language they are no more "than radical elements," in themſelves originally barbarous, and deſtitute of any analogous ſignification. The authority however even of Lord MONBODDO was not ſufficient to counteract this prepoſſeſſion: and the more the ſubject was conſidered, the more the proſpect of this analogy recommended itſelf; till, at length, (after removing the difficulties which at firſt aroſe from confounding the words *imitative* of ſounds and certain external ſigns,) a diligent

a diligent analyſis of the other words of the language, which are called primitive, and a comparative deduction of their ſignifications, conſpired to point out one general Idea, to which the different ſignifications had ſeverally a relation, ſome more, ſome leſs approximate, according to their various modifications. Obſ. VI.

To explain this doctrine is the object of the *Firſt* part of the Inquiry; the execution of which, it is hoped, will be received with indulgence in proportion to the want of aſſiſtance from preceding writers. But in determining the origin of words, beſides abſtracting and diſtinguiſhing, as before mentioned, it will be neceſſary alſo to conſider the hiſtory of the Alphabet; to be acquainted with the connexion, progreſs, and varieties of the dialects; and to know, what letters are of primary ſound, and what ſecondary; what belonged to the ancient alphabet, and what were added by the more modern Greeks; the organical powers of the ſeveral letters; the relation which they have to each other according to the organ,

Obſ. VI. by which they are expreſſed; and the accidents of change ariſing from that affinity. Theſe conſiderations ſhew the neceſſary connexion between the *Firſt* part of the Inquiry, and the *Second*, on which the Firſt is founded; for on the grammatical analyſis of words depends the certain deduction of the Ideas, which they expreſs; and without ſuch analyſis it will be impoſſible to avoid the errors ſo frequent in the Etymologies of the Civilians, the Stoics, and moſt of the Philoſophers of Antiquity. It is eaſy to follow the progreſs of our own conceptions, and of thoſe, who have learnt language under the ſame influence of habit and cuſtom; as likewiſe to mark their aſſociation, and how one Idea ſprings from another; but when we attempt to analyſe the conceptions of thoſe, who firſt uſed the language, we are criticiſing, and to ſhew by what methods they expreſſed their Ideas, a conſiderable degree of abſtraction from preſent modes and habits muſt be neceſſary: and without the exact and concurrent teſtimony of the language by which

which thoſe Ideas are expreſſed, all ſuch attempts muſt be vague and uncertain; and when examined are commonly found to be erroneous. Obſ. VI.

As to the *Firſt* part of the Inquiry, it will be ſufficient for the preſent to mention, that the *general Idea* alluded to is MOTION *,

* As he reduces all other verbs to this general Idea, he does not even except the *verb ſubſtantive*: which, in the opinion of ſome late writers among the French, is the *only* verb, which exiſts, and that every other verb is formed by the union of *the* verb, and participle. Though he differs very widely from that opinion, yet he was pleaſed with the obſervation, as it ſhews how high a place they thought it neceſſarily held in the tablet of Ideas. And he conceives it to be no ſmall confirmation of his Syſtem, that in the moſt perfect of all languages, (and which on many accounts ſeems to be the moſt proper groundwork for Inquiries into the origin of Language,) that the ſame word, which ſignifies *exiſtence*, ſignifies alſo *motion*. And nothing coud be more natural than this aſſociation. For as all things are denominated from their actions, effects, and external ſigns; what more conſtant, more ſtriking evidence of exiſtence coud there be than the *viſible* ſign of Motion? Ειμι therefore from the ſignification of *eo*, ſignified alſo *ſum*, as the words, which are called *verba motus et geſtus*, ſuch as βαινειν, πορευεσθαι, κιεσθαι, *venire*, *incedere*, &c. are uſed for *eſſe*. And thus ειμι as a general idea, and connected with every action, is redundantly uſed in conjunction with participles to expreſs the particular action denoted by the verb from which the participle comes. So that βαινων ειμι, λεγων ειμι, γεγραφων ειμι, is literally the ſame as βαινων βαινω, λεγων λεγω, γεγραφων γεγραφω, independent of their emphatical ſenſe, in which the latter expreſſions ſeem ſometimes

Obſ. VI. the moſt general and comprehenſive, that can be formed: That this idea was made uſe of as the Interpreter of all others, not becauſe, after a deliberate ſurvey, its connection with every action was foreſeen; but merely from the inexperience and imperfection of human knowledge, when, for want of ſufficient diſcrimination, a new idea was moſt eaſily communicated through the aſſiſtance of one already known. This will appear the more natural, if we compare it with common practice even in theſe enlightened days, in which we may frequently obſerve thoſe eſpecially, who are unaſſiſted with the knowledge of more than one language, having recourſe to general terms to expreſs particular ideas. What action does not to *do* repreſent? and for what object is not *thing* a ſubſtitute? Indeed all knowlege is compa-

to be uſed. Ειμι therefore is uſed *metaphorically* and in a ſecondary ſenſe, when it ſignifies *to be*: and as ſuch occaſioned no embarraſſment, when connected with participles expreſſive of reſt, ſuch as κειμενος ειμι: no more than when the Italians ſay in equal contrariety of terms, if taken literally, *ſtava andando* for *I was going*.

rative,

rative, and all language, ſtrictly ſpeaking, me- Obſ. VI.
taphorical. All Ideas of things were formed from the relations which objects and actions have one to another; and they were aſſimilated or diſtinguiſhed only by compariſon. According to the proceſs of knowledge and experience theſe relations become more and more remote; till at length a particular claſs of words and ideas may be found to preſerve a ſtrict connexion between the individuals, which compoſe the claſs, and yet ſeemingly have loſt all connexion with another claſs though ultimately belonging to the ſame origin. The particular difference and general union of theſe claſſes of Ideas and words, is like the compoſition of a Picture compoſed of different parts, which have a relation to one whole. In a well choſen and well-ordered hiſtorical ſubject, the general union of particular parts and the harmony of the groups, exhibit to the eye even at the firſt view an attention to one end and one common intereſt. The two Groups which are moſt diſtant are yet united by the middle group;

and

Obſ. VI. and their common intereſt conſpires to point out the principal character, who is the ſoul and ſpirit of the ſubject, and on whom depends the action of the ſubordinate parts. In the ſame manner two words, or two claſſes of words, may be expreſſive of ideas, unconnected in themſelves, but yet united by an intermediate aſſociation, through which we aſcend to the general idea, which is the principle and eſſence of the reſt, and from which they derive their ſeveral powers however variouſly modified.

As to the *Second* part of the Inquiry, the *primary and original ſound* by which the general Idea was denoted, is ſuppoſed to have been arbitrary and ſymbolical, not choſen on account of any ſuppoſed relation to the *nature* of motion, but uſed, for its *ſimplicity*, to expreſs the original Idea. From this element it is conceived that all other words were formed, and all ideas communicated, not by imitation or ſymbolically, for that were now unneceſſary, but by derivation and metaphor, in reference to the general Idea, the conſtituent and energy of every

every action. Except one claſs of words, which are *imitative*, denoting particular *ſounds*, &c. and another, ſignifying *perſonal relation*; neither of them formed by reference to the general Idea, as they are not expreſſive of *action*; but formed one by *imitation* of the thing ſignified; and the other δεικτικως, or by pointing to the perſon and thing underſtood. Inſtances of which ſtill exiſt, ὁδὶ ſignifying *ego, tu, ille.* The proper names of places are alſo excepted, as being poſterior to the ſtate of the language, which is the ſubject of the Inquiry: though they often appear to have become proper from general Ideas of *ſituation, ſtrength*, &c. Obſ. VI.

He therefore imagines that the names of things were not formed capriciouſly and by chance, but with ſome view not indeed to their real nature and eſſence, but to their nature as obvious in external adjuncts, in their actions, effects, appearances, &c. and denoted by means of the general Idea, and of the primary ſound expreſſive of that Idea.

And

Obſ. VI. And laſtly, (which is indeed the foundation of the *Firſt* part of the Inquiry,) "That "the *names of Things* are derived from "verbs; That all *Verbs* in their primary "and phyſical ſenſe, (except ſuch as have "been particularly ſpecified,) are ſignificant "of Action; That all kinds of *Action* are "but different modifications of *Motion*, "which were expreſſed by varieties of the "primary ſound, by which the *general Idea* "was denoted."

The *Inquiry* is divided into two parts, the firſt, Philoſophical, the ſecond, Grammatical. Some of the principal Topics of the Inquiry are the following.

Part I. On the progreſs of the underſtanding from general to particular ideas—On the courſe of human perceptions from effect to cauſe—On the theorems, that what is firſt to *Nature* is laſt to man; and what is firſt to *practice* is laſt to theory; and on the application of them to the original communication of Ideas, and to the progreſs and formation of Language—On the difference

rence between the formation of Ideas in the mind, and the expreſſion of them by words —On the different impoſition of names as influenced by different cauſes—On the different effects of the appearances of natural objects on the untutored apprehenſion of the firſt Man, and on the minds of Men affected by education and habit—On the difficulty of retracing many ideas in words appearing abſtracted and remote, which were eaſy, obvious, and primary in the original uſe of language—On the naming of things from their actions, uſes, appearances, &c. on the relation which words thus have to the Ideas that they expreſs, and on the difficulty of diſcovering that relation, to thoſe who have acquired language by cuſtom and habit—On the original application of *general* expreſſions to *particular* ideas—On the accidents which contributed to *particulariſe* and appropriate *general* ideas——On the various modifications of *Motion* in the performance of different actions—On the progreſs of ſignifications in the ſame word, from the ge- Obſ. VI.

Obſ. VI. neral Idea of *motion* to the particular ideas of *walking*, *running*, *leaping*, *aſcending*, *deſcending*, &c.—On the origin of words expreſſive of *reſt*, and of ſignifications analogous to it—On the names of things, which have no *immediate* relation to *motion* or *reſt*—Whether *general ſuppoſitions*, that the names of things *might* have been ſo and ſo impoſed, ſhould have any weight againſt conjectures, which may be ſupported by reaſon, cuſtom, and analogy.

Part II. On the accommodating of Language to Philoſophy, inſtead of applying Philoſophy to Language—On the utility of founding Inquiries into the origin of Language, on a minute examination of Language itſelf, that is, of the ſeveral parts of ſpeech, as they exiſt in the more antient dialects *,

* In reaſoning from words of modern languages, which are learnt by rote, and retained by habit, and which have neceſſarily undergone much greater changes than the dead languages, and are at the ſame time deſtitute of that general analogy, which is ſo uſeful in ancient Etymology in remounting to the firſt principles and ſimpleſt origins of words, and in tracing an idea through a variety of ſignifications; there are many terms, the invention of which ſeems to have required much abſtract and metaphyſical exertion,

by a Grammatical analyſis of antient, ſimple, and primitive words——On miſtakes committed in Etymology, by determining on the *origin* of words according to their *lateſt* orthography and moſt prevailing ſignifications † Obſ. VI.

exertion, ſuch as the *pronouns*, and *prepoſitions*, and *verb ſubſtantive*, ſpecified by Dr. ADAM SMITH, (in his *Conſiderations on the firſt formation of Language*, p. 448, 465, 469. ſubjoined to *The Theory of Moral Sentiments*,) but which the evidence afforded by the Analyſis of the Greek Language ſhews were expreſſed by the ſimpleſt efforts of the mind. Concerning the origin of the Greek *Verb ſubſtantive*, ſee above p. 99.

† There is one great error, which ſeems to run through the Syſtem of M. Court de GEBELIN, and of other French writers on the origin of Language, which is determining on the origin of Greek and Latin words according to their lateſt orthography and moſt prevailing ſignifications: and which ſeems (I ſpeak with reverence) to ariſe from the want of an accurate and Grammatical knowledge of the learned languages. They ſeem to be maſters of the Greek vocabulary, and to have collected their knowledge of Greek words from comparative *Harmonies des Langues*, as well as from Lexicons, but to have little acquaintance with the general hiſtory and formation of the language, and eſpecially with the gradual progreſſion and varieties of each particular dialect. For this reaſon they are often deceived by terminations, and ſuppoſe that to be original, which is merely acceſſory and terminative. To mention only one inſtance. They ſay that POT, in Celtic, (from which they derive all other Languages,) ſignifies *elevation*, *ſtrength*, *power*: and find this word in *deſ-pote deſ-pot-ique*, and conſequently in δισποτης, δισποτικος· in which words every body elſe underſtands part of ποτ to belong to the termination δισποτ-της, δισποτ-τικος, as διαιτ-της, διαιτ-τικος· ποιη-της, ποιη-τικος· κριτης, κριτικος· ποτης, ποτικος; (*bibax*). But, to annihilate the ſuppoſed exiſtence of POT in δισποτης, &c. we may further add, that as T is

 plainly

Obſ. VI. —On the Analogy of Language—On the aſſimilation of words derived from different

plainly terminative, it is probable that P likewiſe is acceſſory. The Greek terminations in αζω, ηζω, ιζω, οζω, υζω, are formed from ω reſolved in αω, εω, ιω, οω, υω. From βιόω, βυω, come βιόζω, βυζω, &c. from βαπτω, (βαπτιω, obſolete,) βαπτιζω· from βρυω, (βρυαω,) βρυαζω· from φλυω, φλυζω, φλυαω, φλυαζω, &c. Thus alſo δισποζω probably came from δισπω, δισπυω. Now in deducing the principles of the Greek language, it has been found by the moſt accurate analyſis, that thoſe ſimple forms, (which HEMSTERHUIS, Lord MONBODDO, and LENNEP, ſuppoſe to have been original, (but which I have ventured to think were ſecond to what I ſuppoſe to have been the original form, ſee the preface to the new edition of Dawes, p. XLII.) conſiſting of the vocal duads, αω, εω, ιω, οω, υω, then βαω, λαω, γεω, δεω, &c, were lengthened by the interpoſition, ſometimes of the Digamma, ſometimes of its kindred conſonants, B, Π, M, &c. which were again confirmed by the addition ſometimes of another conſonant, and ſometimes of another vowel: as from λαω, λαΐω, λαμΰω· βαω, βαινω, βαινω· γεω, γενω, (from whence γιγενω, γιγνω, γι[γομαι,) γενω, γενεμαι· βαω, βασκω· φαω, φασκω, γνεω, *gneſco*. and thus δεω, δισπω. This deduction, which is confirmed by the Greek Etymologiſt, is favoured likewiſe by the ſimplicity of the primary notion, which it points out as the original of the ſignification, *dominor*: which is (δεω,) *ligo, con-tineo, co-erceo*; and therefore *in poteſtate, in dominio habeo, dominor*. If the deduction be true alſo as it is probable, then Π will be not leſs acceſſary than T, ſo that PO, or POT can have no ſhare in the original of δισποτης, δισποτικος, *deſpote, deſpotique*.—It ſeems an objection to the great authority given to the Celtic which is ſaid to exiſt at preſent in the common language of Bretagne, and of Wales; that all living languages are from innumerable accidents liable to change: from whence aroſe thoſe varieties in the progreſſion of the Greek language, which conſtitute its dialects. The Celtique therefore even in its ſimpleſt words, muſt have been ſubject to greater

origins—On words of the ſame orthography, and belonging to the ſame origin, but ſignifying differently in different dialects—On the uſe of conſonants in the formation of the Greek language; in which will be an endeavour to ſhew, that the original ſignification of words did not depend on the individual powers of the letters which compoſed them, except in words profeſſedly *imitative* of ſounds, &c: and ſecondly, that the *general* Idea was expreſſed by the *vowels*, and that the connjuct uſe of the *conſonants* ſerved to denote the *modifications* of the general Idea in all its varieties and combinations; not as ſignificant in themſelves either as to tone or figure, but uſed only as arbitrary ſigns to diverſify *particular* ſignifications in their deflection from the general Idea—On primitive ſignifications exiſting in compound words, but loſt in their ſimples—On primitive words, OBS. VI.

greater and more frequent changes, than the dead, learned languages, as having paſſed through a greater ſucceſſion of time: and conſequently, as it ſhould ſeem, muſt be, for the moſt part, of leſs ſecure authority in aſcertaining the original forms and powers of words.

and

Obſ. VI. and ſignifications, exiſting in the Latin language, but loſt in the Greek—On the common origin of the Greek and Latin languages; and how far the Latin may be ſaid to be *derived* from the Greek—On the ſcience of Etymology as conducted by the Greek and Roman writers, by Philoſophers, eſpecially the Stoics, by the Civilians, and Grammarians—On the authority of great poets, hiſtorians, orators, &c. who were not at the ſame time Grammarians, on queſtions purely Grammatical—On the defects of antient Etymology, ariſing from attachment to one particular language — On the advantages, which the moderns have in that reſpect over the antients, from the united and grammatical acquiſition of the two learned languages, and from the compariſon of antient and modern dialects.

He hopes that he is not too ſanguine in his expectations and profeſſions, when he adds, that he thinks his Syſtem will throw much new light on Etymology, and on the Greek language in general; and that the com-

completion of it will very much facilitate the acquiſition of that copious, and difficult language. There are two parts of the language which he will now particularly mention, namely, *prepoſitions* and *particles*; and the *article* and *pronouns*: both of which have been almoſt univerſally given up * as *of ar-* Obſ. VI.

* Mr. Court de GEBELIN, who thinks, *that we ought to ſeek in the power of the radical letter for the original ſignification of words*: (for inſtance, he ſays that T ſignifies *perfection, grandeur, highth*, &c. and that it gives the ſignification of *lifting up* to the Latin word *tollo*, and of *raiſing the voice in demanding* to *poſtulo*; for he derives it from *Pho* and *tol, tul*: (See his Dictionaire Etymologique de la langue Latine;) but which by a different analogy may be ſhewn to belong to the ſame origin as *poſco*. Proceding thus, βοω, βοη, βοαω· ποω, *poſco*, aſpirated, φοω, φωνη· then ποω, ποστω, (as κλαω, κλαστω, κλαστης, κλαστων· ατιμαω, ατιμαστας· &c. *poſto, poſtulo*.) and *that the organs of the voice were calculated to expreſs each a particular claſs of ideas*; and *that all words are but a mere mechanical imitation of the ideas which they expreſs formed by ſounds analogous to the different objects*: When in his *Grammaire Univerſelle* he came to treat of *Prepoſitions*, found himſelf entirely at a loſs to ſhew any connection between the ſound and the ſignification of the Prepoſitions. *S'il exiſte des mots*, (he ſays, p. 304.) *qui durent paroître l'effet du hazard, ce furent ſans contredit les Prépoſitions: la plûpart n'offrent aucun rapport entre leur ſon et leur valeur; du moins celles, qui ſont d'une origine ancienne*. He however is perſuaded, that they were not arbitrary and formed at hazard. And has accordingly, in different parts of the *Monde Primitif*, endeavoured to account for the origin of many Greek and Latin Prepoſitions by Etymologies very different from the method of the INQUIRY; in a manner leſs ſimple, and as it ſhould ſeem therefore,

Obſ. VI. *bitrary formation, the cauſe of whoſe origin it is impoſſible to aſſign.* Thus the Preſident de Brosses: Elles ſont elles même racines primitives; mais je n'ai pas trouvé qu'il fut poſſible d'aſſigner la cauſe de leur origine: tellement que j'en crois la formation purement arbitraire. Je penſe de même des particles, des articles, des pronoms, des relatifs, des conjonctions, &c. *Traité ſur la Formation Méchanique des Langues.* Vol. II. p. 187, 188. Paris, 1765. Our own language indeed, as far as relates to the conjunctions, has lately been ably and ſatisfactorily vindicated by Mr. J. Horne, (in a Letter to John Dunning, Eſq.) from that general charge of barbariſm, from which the author of the Inquiry hopes to vindicate the Greek, by endeavouring to explain on one hand the origin of the prepoſitions and particles, as

fore, leſs ſatisfactory. It ſeems to be another flattering confirmation of the new ſyſtem propoſed in the *Inquiry*, that by it the Greek and Latin Prepoſitions are all eaſily reducible to the ſame general principles as the other parts of Speech, and may be ſhewn to be derived from verbs expreſſive of the general Idea of *Motion*.

deducible

deducible from the general idea of *motion*; Obſ. VI.
and on the other, to ſhew what was the primitive ſymbol of perſonal relation, whence adopted, and how gradually reſolved and formed into the ſeveral claſſes of pronouns. —AND ſo much for the preſent by way of proluſion to the Inquiry.

* * * * * * * * * * *

It is hoped that no apology will be thought neceſſary for the above remarks, as they ſeem not to be out of their place, but connected with the ſtudy of Antiquities, and indeed a curious part of it, in which, as it ſeems much yet remains to be diſcuſſed by diligent Inquirers into the *Antiquities of Language*. There cannot be greater encouragement to ſuch Inquiries, than the very ingenious and happy attempt on one part of our own language by Mr. Horne. In reading which we cannot but regret, that the praiſes due to the Author's ingenuity and learning are nearly cancelled by the illiberality of his cenſures paſſed on ſome of the moſt cele-

Obſ. VI. brated characters of the preſent age, his predeceſſors on the ſubject of Grammar.

The utility * of theſe diſcuſſions has been ſufficiently ſhewn and enlarged upon by the authors before quoted. (Obſervation V. p. 61, &c. But as all verbal and Philological inquiries are often and perhaps haſtily condemned, from not paying ſufficient attention to their real nature and end, as laborious trifles, and fit only to employ the idle unintereſting leiſure of a *dull grammarian*, I will take the liberty to finiſh this Obſervation

* One of the advantages reſulting from the grammatical analyſis of language is the diſtinction and connexion of different Ideas expreſſed by ſimilar words, and the diſcrimination of words written with the ſame letters but expreſſive of different Ideas. Dr. PRIESTLEY (in his Obſervations on Education, p. 45.) ſays, "that the knowledge of one language, "and the comparing it with another is a very uſeful exer-"ciſe, and is an excellent introduction to that moſt impor-"tant knowledge which relates to the accurate *diſtinction of* "*ideas*, which are expreſſed in words." Dr. Prieſtley will forgive me if I do not accede to the cenſure, contained in the next ſentence, of the Greek Philoſophy: the very reverſe of which cenſure, I apprehend, is true in the judgement of thoſe, who are moſt converſant with the works of the Greek Philoſophers, and with the language, in which they are written; or with the writings of the two celebrated interpreters of ancient Philoſophy, Mr. HARRIS, and Lord MONBODDO.

with

with a paſſage from the concluſion of the abovementioned letter. "I have often thought "it was a lucky miſtake, (for it was a miſ- "take,) which Mr. LOCKE made when he "called his book, an Eſſay on Human *Un- "derſtanding*. For ſome part of the ineſti- "mable benefit of that book has, merely "on account of its title, reached to many "thouſands more than, I fear, it would have "done, had he called it, (what it is merely,) "a *grammatical* Eſſay, or a Treatiſe on *Words*, "or on *Language*. The human *Mind*, or "the human *Underſtanding* appears to be a "grand and noble theme; and all men, "even the moſt inſufficient, conceive *That* "to be a proper object of their contempla- "plation: whilſt Inquiries into the nature "of *Language* (through which alone they "can obtain any knowledge beyond the "beaſts,) are fallen into ſuch extreme diſre- "pute, that even thoſe, "who have neither "the accent of chriſtian, pagan nor man," "do yet imagine *Words* to be infinitely be- "neath the concern of their exalted Un- "derſtanding."

Obſ. VI.

PART III.

THE deſign of the firſt part of this Eſſay was to ſhew the utility of the Study of Antiquities in its connection with the moſt elegant as well as the moſt uſeful parts of learning: And of the Second, to expatiate more largely and minutely on ſome topics of Antiquities, in order to apply to a few particular ſubjects the general Obſervations of the Firſt Part. To the topics there introduced many others might be added. But as the name of ANTIQUARY has been long ſubject to the ridicule of vulgar prejudice, while the nature and object of his labours have been generally ill underſtood, the laſt part of this Eſſay ſhall be alotted to the ſame ſubject as the firſt, and

ſhall

ſhall contain ſome further remarks on the extent and uſe of the Study of Antiquities.

The firſt and proper object in this Study is the examination of Monumental Antiquities, the venerable relicts of remote Ages, which preſerve ſome of the firſt ſpecimens of Art, and exhibit productions, which bear teſtimony to the gradual progreſs of good taſte, and refinement of the human Mind. And while the Antiquary inveſtigates the origin of the Arts, he is led back to the firſt dawnings of Society, the earlieſt openings of civil life, and the progreſſive riſe of political inſtitutions. It is obvious therefore how wide a compaſs of human learning is ſubject to the reſearches of the Antiquary. From this variety of his Inquiries, the advantages are great, which he derives, and are abundantly ſufficient to recommend a ſtudy which is productive of ſuch utility. By comparing the various parts of ſcience in their origin he is better able to judge of their connexion and mutual dependence; and from ſuch a knowledge of their ſeveral relations he acquires

quires a liberality of ſentiment, which excludes the prejudices of partial learning, and teaches him to place a juſt value on the different branches of Science.

He is capable alſo of forming a truer eſtimate of human nature, and of the real extent of the human underſtanding. In tracing the origin and progreſs of the Arts, the vanity of human wit, accuſtomed to view the accumulated experience of many Ages, which is included in the perfection of its works, as the voluntary efforts of its own inventive faculty *, is mortified to find from

* The power and extent of human art is deſcribed by Sophocles in the Antigone v. 332, &c. ed *Brunck:* which I will take the liberty to introduce here and compare with an imitation of the paſſage by Mr. Harris in his Dialogue on Art. If the reader ſhould not think Mr. Harriſes words to be an imitation of Sophocles, as they appear to me to be from the expreſſion and arrangement of his thoughts, (and Mr. Harris does not make any reference to the Greek poet,) he will at leaſt, I am perſuaded, be pleaſed in ſeeing the chorus of the Antigone illuſtrated by what will anſwer the purpoſe of an elegant paraphraſtical commentary, ſometimes indeed conſiderably amplified and extended beyond the limits of the original, eſpecially in the firſt inſtance. The chorus begins with a general obſervation on *the ſovereignty of human reaſon:*

Πολλα τα δεινα, κ' ουδεν ανθρωπου δεινοτερον πελει.
Multa quidem ſunt ſolertia, nihil vero
Homine ſolertius. Harris

how rude and barbarous beginnings aroſe ſociety and order, from what trivial and accidental circumſtances, and by what ſlow and painful operations, all its monuments were perfected. The Antiquary, by withdrawing his eyes from the ſplendor, which illuminates the great fabric of human Art, and which dazzles the partial judgement of the incurious, is enabled cooly and diſpaſſionately to decompoſe its conſtituent parts, and to trace them ſeverally to their original

Harris: "O! ART, thou diſtinguiſhing attribute and honour "of human kind, who art not only able to imitate nature "in her Graces, but, what is more, even to adorn her with "graces of thy own. Poſſeſſed of thee, the meaneſt Genius "grows deſerving, and has a juſt demand for a portion of "our eſteem. Devoid of thee the brighteſt of our kind lie "loſt and uſeleſs, and are but poorly diſtinguiſhed from the "moſt deſpicable and baſe. When we inhabited foreſts like "the brutes, nor were otherwiſe known from them than by "the figure of our Species, thou taughteſt us to aſſert the ſover-"eignty of our Nature, for which Providence intended us. "Thouſands of utilities owe their birth to thee, thouſands "of elegancies, pleaſures, and joys, without which Life "itſelf would be but an inſipid poſſeſſion."

Sophocles then proceeds to exemplify in particular inſtances the power of art over *inanimate* ſubjects.

Τουτο και πολιον περαν
ΠΟΝΤΟΥ χειμερια νοτῳ
Χωρει, περιρρυχιοισι
Περαν υπ' οιδμασι· Θιν

uſes, as they were ſuggeſted by accident and neceſſity, improved by convenience, and accommodated to the purpoſes of elegance and luxury. He percieves, that MAN has been the long-diſciplined pupil of habit and experience; that few of the conveniences and elegancies of life, were owing to his boaſted powers of Invention; and how much his very feelings, his ideas, and ſentiments were formed by cuſtom, and moulded by external influence.—Of the ſlowneſs and mediocrity

Θεων τε ταν ὑπερταταν ΓΑΝ,
Αφθιτον, ακαματον,
Αποτρυεται ιλλομενων αροτρων
Ετους εις ετος, ιπποιῳ
Γενοι πολευων.

" Wide and extenſive is the reach of thy dominion. No " ELEMENT is there either ſo *violent* or ſo *ſubtle*, ſo *yeilding* " or ſo *ſluggiſh*, as by the powers of its nature to be ſuperior " to thy direction. Thou dreadeſt not the fierce impetuoſity " of FIRE, but compelleſt its violence to be both obedient " and uſeful. By it thou ſofteneſt the ſtubborn tribe of mi- " nerals, ſo as to be formed and moulded into ſhapes innu- " merable. Hence Weapons, Armour, Coin; and previous to " theſe and other, thy *Works* and *Energies*; hence all thoſe " various tools and inſtruments, which empower thee to pro- " ceed to further ends more excellent. Nor is the ſubtle AIR " leſs obedient to thy power, whether thou willeſt to miniſter " to our pleaſure or utility. At thy command it giveth birth " to ſounds, which charm the ſoul with all the powers of har-

of the inventive faculty in Man there are many inſtances given in the firſt Volume of *the Origin and Progreſs of Language*; and it is alſo inculcated by that great Antiquary the Comte de CAYLUS in a diſcourſe on the Study of Antiquities prefixed to the fifth Volume of his valuable collection of claſſical Antiquities, intitled *Recueil d' Antiquités Egyptiennes*, &c. which diſcourſe is here tranſlated and tranſcribed for the convenience of the reader.

" mony. Under they inſtruction it moves the ſhip over Seas, " while that yielding Element, where otherwiſe we ſink, " even WATER itſelf is by thee taught to bear us; the vaſt " Ocean to promote that intercourſe of Nations, which Ig- " norance would imagine it was deſtined to intercept. To ſay " how thy Influence is ſeen on EARTH would be to teach the " meaneſt, what he knows already. Suffice it but to men- " tion fields of Arable and Paſture; Lawns and Groves, " Gardens, and Plantations; Cottages, Villages, Caſtles, " Towns; Palaces, Temples, and ſpacious Cities." Mr. HARRIS has introduced here, what the Poet has more judiciouſly, I think, reſerved for the enumeration of the refined Arts of poliſhed life, (και φθεγμα, και ηνεμοεν φρονημα;) not to mention that the power of Art is rather ſeen in the inſtrument *by* which, than in the Air *through* which, ſound is communicated.

The poet next deſcribes the power of Art over animals, whoſe ferocity is reſiſted and conquered, or whoſe ſtrength and

"THE STUDY of Antiquities, I have often thought, and cannot reſtrain myſelf from ſaying, does not, in any reſpect, reſemble the idea, which is generally entertained of it. It is conſidered much too ſuperficially; and is ſeen only one ſide, which it is eaſy to make ridiculous. I wiſh the reader to be perſuaded, that no one can view in a more ridiculous light, than I do, the man whoſe attention is employed ſolely in the examination of an old pot, or mutilated ſtatue.

and ſagacity is made ſubſervient to the conveniences of mankind, or who are uſed for their ſubſiſtence:

Κουφοτοων τι φυλον ΟΡ-
ΝΙΘΩΝ αμφιβολον αγυι,
ΘΗΡΙΩΝ τ' αγριων ιθυ,
Ποντε τ' ΕΙΝΑΛΙΑΝ ΦΥΣΙΝ
Σπειρασι δικτυοκλωστοις
Περιφραδης αυτης·
Κρατει δε μηχανας αγρευλον
Θηρος αριστιοπτας,
Λασιαυχενα Θ' ΙΠΠΟΝ υπαξεται αμφιλοφον ζυγον, ουρειον τ'
Αδμητα ΤΑΥΡΟΝ

"Nor does thy empire end in ſubjects thus inanimate. Its "power alſo extends through the various race of ANIMALS, "who either patiently ſubmit to become thy Slaves, or are "ſure to find thee an irreſiſtible foe. The faithful Dog, the "patient Ox, the generous Horſe, and the mighty Elephant,

My criticiſm ſhould even be pointed with the ridicule of more than common pleaſantry, if I ſaw that he regarded the monuments of Antiquity only with his natural eyes, and with the frivolous diligence of an

" are content all to receive their inſtructions from thee, and " readily to lend their natural *Inſtincts* or *Strength*, to perform " thoſe offices, which thy occaſions call for. If there be " found any ſpecies, which are ſerviceable when dead, thou " ſuggeſteſt the means to inveſtigate and take them. If any " be ſo ſavage as to refuſe being tamed; or of nature fierce " enough to venture an attack, thou teacheſt us to ſcorn their " brutal rage; to meet, repel, purſue, and conquer."

The power of Art is then deſcribed as applied more peculiarly to the arts of civil life, and to the eſtabliſhment of political inſtitutions.

Και φθεγμα, και ηνεμοεν
Φρονημα, και αστυνομους
Οργας (*mores et inſtituta*) εδιδαξατο, και
Δυσαυλων παγων αιθρια,
Και δυσομβρα φευγειν βελη.
Παντοπορος, απορος
Επ' ουδεν ερχεται
Το μελλον· αϊδα μονον
Φευξιν ουκ επαξεται·
Νοσων δ' αμηχανων φυγας
Ξυμπεφρασται.
Δεινον τι το μηχανοεν
Τεχνας ὑπερ ελπιδ' εχων,
Ποτε μεν κακον, αλλοτ' επ'
Εσθλον ἑρποι· νομους παρειραν
Ἠθονος, θεων τ' ενορκον δικαν,
Ὑψιπολις· &c.

" And

empty curioſity, inſtead of making them the ſubjects of a reſearch, which would lead to true Philoſophy, the ſcience of manners, and the civil hiſtory of Mankind. For he ought not to be deceived with regard to the real end of this Study, which, (I ſpeak from perfect conviction,) muſt be very ill conducted, when it does not *improve the mind* of him, by whom it is cultivated.

" To illuſtrate a truth, which will no doubt ſurprize the generality of readers, and to prove the injuſtice of the common opinion, I will conſider this Study in a Phyſical, and a Moral view; and I hope to convince the reader of their different utility, and to make

" And ſuch, O ART, is thy amazing influence when thou " art employed only on theſe inferior ſubjects; on Natures " inanimate, or at beſt irrational. But whenever thou chooſeſt " a ſubject more noble, and ſetteſt to the cultivating of mind " itſelf, then it is thou becomeſt truly amiable and divine; " the everflowing ſource of thoſe ſublimer beauties, of which " no ſubject, but *mind alone* is capable. Then it is thou art " enabled to exhibit to mankind the admired tribe of Poets " and of Orators; the ſacred train of Patriots and of Heroes; " the godlike liſt of Philoſophers and Legiſlators; the forms " of *virtuous* and *equal* Polities, where private welfare is " made the ſame with public; where crowds themſelves prove " diſintereſted and brave, and virtue is made a national and " popular characteriſtic."

him

him ſenſible not only of the many inferior advantages but of the happineſs of him, who with the Phyſical can unite the Moral part of this Study.

" What I call the Phyſical part of the ſtudy conſiſts in the examination of the people, and of the *country*, which produced the monuments; in the object of thoſe monuments, and the *uſe*; in the ſtudy of their *materials*; and in reflexions on their *form*.

" Theſe four points of view include reſearches of a very different nature; but in ſpite of their difference they tend to one and the ſame end, and their variety augments that agreement, which is found to exiſt in the different parts of the ſtudy.

" I ſhall enter into ſome detail, that I may not leave any doubt with regard to the terms which I make uſe of, and that I may give a juſt Idea of this Firſt part of the Study, which is the foundation of the other, and therefore in reality the moſt eſſential, and moreover is that, which all Antiquaries have more or leſs purſued.

" Reſearches

" Reſearches, whoſe object is to aſcertain the *country* to which the monuments may belong, eſtabliſhed on the manner of their workmanſhip, muſt neceſſarily augment the knowledge of ancient Geography, and, at the ſame time develope particular circumſtances in the hiſtory of a nation. From the number, the taſte, or the barbarity of the monuments of a People, we may judge of the progreſs, which they have made in ſcience, and ſometimes of the character of their manners.

" The diſcovery of the *uſes* to which the monuments were appropriated, affords ſo many teſtimonies of the inclinations and taſte of a People; and ſerves to illuſtrate many paſſages in claſſic Authors, which are not to be underſtood without the aſſiſtance of ancient monuments; for Hiſtorians have almoſt always neglected details of minute and particular facts, juſtly regarding them as foreign to their general deſign.

" The knowledge of their *Materials* ſerves to throw light on the productions of the Earth,

Earth, which ſeldom fail, where they have been found once to exiſt. It is poſſible then in pointing out the place which once furniſhed the materials, to recover them, and introduce to the common uſe of ſociety. The certainty that a material exiſts in a country, has in it the ſame advantage as is derived from the knowledge of operations anciently practiſed: for it is eaſy to recover and reſtore, what perhaps it would be long before accident might lead men to invent. Poſſibilities of which we are convinced become equivalent to ſucceſs; and give ſpirit to a reſearch or experiment, of the event of which we are in ſome manner aſſured.

"The *Form* is capable of improving both the convenience and the beauty of modern monuments, and of conducing to an elegance, which may contribute to the general embelliſhment of the Arts: while the execution of the Artiſt becomes more happy and extenſive.

"It is eaſy to conceive that the details of theſe four objects in the firſt part of the

Study

Study of Antiquities muſt be of no ſmall compaſs, and capable of employing the diligence, and amuſing the fancy of the Antiquary. But it may be ſaid that the glory is confined to the mere power which he has of being one day uſeful to letters, and to the Arts. For his whole life is employed in collecting materials, of which learned Men and Artiſts make no uſe till after the death of him who amaſſed them. But this reflexion can never be made a reproach; and nothing ought to diminiſh the duty of mutual aſſiſtance, which is the firſt duty of ſociety. Therefore to a liberal mind it muſt afford a very ſenſible pleaſure to labour in hopes of being uſeful, in ever ſo ſmall a degree, to thoſe who purſue the ſame courſe of ſtudies: while there are ſo great a number of Men, who die without diſcharging the debt they owe ſociety.

"I paſs now to the ſecond Part of the Study of Antiquities. All the celebrated Nations, or rather all thoſe of whom there remain any monuments, and who have any

diſtinguiſhed place in Hiſtory, are, more or leſs, ſubject to the examination of the Antiquary. He is enabled to judge of their manners, of their character, and conduct, by the various kinds, and the number of their works. His judgement is certainly not without appeal, and ought to be regarded only as better founded than any other. But it then derives the greateſt degree of credibility, when his reſearches are confirmed by the compariſon and concurrent teſtimony of Hiſtorians; whoſe omiſſions he is often able to ſupply.

"Theſe advantages are great, but they bear no compariſon with another advantage, which they afford of gaining a more internal knowledge of Mankind, and a clear inſight into almoſt all their foibles, which he may himſelf learn to avoid; while the frequency of their occurrence will induce him to behold them in others with a charitable moderation. But the greateſt object, which can preſent itſelf to the meditation of the Antiquary, he will undoubtedly find to be *the*

ſlowneſs

ſlowneſs and mediocrity of the inventive genius in Man. His reflections will ſhew him that neceſſity gave riſe in the firſt place to ſome groſs inartificial mean, which was owing to ſome unforſeen and accidental circumſtance. A long and conſtant repetition of this mean enabled other Men ſucceſſively to take advantage of new accidents, which occurred: till at length the mean became complete, and was adapted to other means, more or leſs in proportion to the different ſtates of ſociety and civiliſation. And theſe means, the reſult of ſo many accidents, were, after the revolution of many ages, ranked amongſt the number of Inventions; and were admired as efforts of human ſagacity. But what could Men do otherwiſe, who placed, as we are, ſo low in the revolution of time, are obliged to look upwards to the objects, which we contemplate. I do not therefore blame this admiration, ſince it is founded in neceſſity; but I think it ought to be conditional, and ſuch as actuates the mind of the Antiquary, who has the advantage of

calculating the mediocrity of the firſt Ideas, and of viewing from a more elevated ſtation the occaſion and means, which have employed Men to extend their firſt Ideas and expedients; and judging of all the privations and impediments, which they ſuffered before they could make the leaſt progreſs.

"We may then boldly aſſert, that the ſimpleſt Bagatelle never exiſted in its original form ſuch as it is ſeen in civilized countries; and that as the uſes or elegance of it were not owing to the foreſight of the firſt Ariſt, it cannot be called an *Invention*; at leaſt it does not deſerve that name according to its ſtricteſt ſenſe and acceptation *. But I will bring ſome inſtances.

* All Arts and means are but varieties and modifications of former means applied to new purpoſes. What are called the greateſt diſcoveries in *Natural Philoſophy* have been the late reſult of gradual acceſſions of knowledge, and have been owing not ſo much to the exertions and foreſight of genius, as to the caſual ſucceſs of diligence and patient obſervation. "It is a great advantage attending this Study," ſays a great Natural Philoſopher and Experimentaliſt of the preſent day, Prieſtly's Obſervations on Education, p. 18, 19. "that every new "diſcovery ſerves as a key to many more, of a ſimilar nature. "— This

"The *Wheel* is the moſt beautiful machine, which was ever made by Men, even

" — This field of uſeful purſuit is by no means confined to " men of great genius. In fact, men of common *good ſenſe* " and ſufficient *induſtry* have generally diſtinguiſhed themſelves in this way; and the hiſtory of Philoſophy ſhews " that the moſt valuable diſcoveries have been made in ſuch " manner as reflects honour on the *patient attention* rather than " on the *penetration* of the Authors." Yet in this maturity of the Arts it is difficult to judge of their gradual augmentation; and it is impoſſible without a conſiderable degree of analyſis and abſtraction, to perceive how the convenience and perfection of one mean ſuggeſted new modifications of that mean, and new applications to different purpoſes, The Arts therefore to the inexperienced appear independent of each other, and to have ariſen every one from the arbitrary exertions of Man's inventive faculty.

What is ſaid of the Mechanical, may be applied to another Art, the moſt beautiful of all Arts, the Art of Language. In the preſent maturity of Language all words ſeem to have been from arbitrary impoſition; for the words which we uſe, we received from thoſe, who went before us, as they from their predeceſſors; and therefore do not think of the relation, which words have to the things which they denote. For what is conceived to have been arbitrary and fortuitous, muſt be judged alſo to have been, in itſelf, inſignificant; and words which are deemed inſignificant cannot be ſuppoſed to have been connected by any community of ſenſe, by any proximate relation to each other. In ſubjects of remote inquiry it is abſolutely neceſſary to abſtract the mind, as far as poſſible, from preſent modes and habits, *cogitationem a conſuetudine abducere*; for though the words which we uſe be the ſame, or expreſſive of the ſame meaning, yet our habits

if it be regarded ſimply by itſelf, and excluſive of its utility to all other machines to which it is applied; yet it could have been owing to nothing but chance, which naturally preſents itſelf to Men the moſt ſavage and unenlightened. We will ſuppoſe them to have ſeen a *tree* thrown down, and fallen upon another already on the ground. The latter becoming more eaſy to be removed by the motion of that beneath it, ſuggeſted by this firſt experience the idea of a *roler*. However a long ſucceſſion of Years, and a frequent repetition of the experiment muſt have been neceſſary before they coud have paſſed from a long roler to that of a moderate thickneſs, and pierced in its centre in

habits are ſo variouſly fixed, and our feelings ſo differently aſſociated, that we cannot otherwiſe conceive what reaſon the firſt uſer of language followed in the impoſition of names, that is, what relation words have to the things, which they denote; nor can this abſtraction be ſafely purſued, but by a grammatical Analyſis of words, and a deduction of Ideas derived from ſuch Analyſis.—But for ſo regular Analyſis all modern languages, on account of certain defects before mentioned, are above ſuppoſed to be unfit. *B.*

order

order to be placed with another on an axle, and to render by this expedient the roler eaſy to be moved, and capable of tranſporting the heavieſt burdens. Leſs time might perhaps have been neceſſary to proceed from the uſe of the little *full wheel*, taken from the long roler, to that which the Greeks made uſe of in their Cars, in which was united lightneſs with ſolidity.

" It will be found without doubt that I have choſen an example the beſt ſuited to my purpoſe. I believe it to be ſo, and regard it in effect as the moſt convincing. The Inſtance however which I am going to bring does not depend at all on Art, but on the knowledge of an Element, with the greateſt, or rather the firſt advantages of which it will be always aſtoniſhing that Men continued ſo long unacquainted.

The uſe of *Fire*, of which Men have in ſome meaſure made themſelves maſters, required without doubt the experience of many Years, as well as the proof of many misfor-

misfortunes, before they were able to moderate its fury, to extinguish it, to revive at their pleasure, and to employ it to their common purposes and necessities. Ancient history affords sufficient testimony: but the savages of North America within the course of the last century furnished a remarkable confirmation of this opinion. It would be difficult to give in that respect a juster idea of the first ages, then by the example of that rudeness and simplicity which they shewed in their use of this element for one of the simplest and commonest purposes, which occur among civilized nations. When they wanted to dress or warm their Victuals they put some water into a hollow scoop of a rock, and threw in a great quantity of lighted coals.

"This example shews a slowness in the inventive genius which it would be difficult to conceive if it was not attested by Voyagers, and those who have written the history of those countries. From these modern instances

ces we may conclude, that thoſe who formed the greateſt empires of Antiquity were for a certain ſpace of time equally uninſtructed. But it will be aſked no doubt, why they were more early civilized than the nations of North America: and may it not be anſwered, that the ſweetneſs of their climate, and the fertility of their ſoil, by ſupplying them with an eaſy ſubſiſtence left them more at liberty to follow their reflexions and reſearches. The ſavages of Canada, inhabiting a cold country, might therefore have had a leſs active genius, and not reflecting on the means, which chance at different times preſented to them, continued attached to the firſt diſcovery, which was ſufficient to anſwer their neceſſities.

" Without recurring to theſe ancient examples, more recent facts, and reflexions eſtabliſhed on them, ſhew that the firſt means were perfected very ſlowly, and by very ſmall additions, inſpired by practiſe, and confirmed by the continual occurrence of thoſe neceſſities which firſt ſuggeſted them.

" I have endeavoured to ſhew, that the Study of Antiquities, that is, the reflexions, which reſult from it, enlighten the mind of the Antiquary, and enable him to acquire a knowledge of human nature, and juſt eſtimate of its real powers. I believe that any one will be convinced of the ſlowneſs of the human genius, by comparing it with what is ſtrictly called Invention. Indeed men are born imitators and copyiſts: and from that love of imitation, through which one mean was applied to new purpoſes by modifications of that mean, aroſe that augmentation of means, which conſtitutes the progreſs of knowledge and of Art.

The Antiquary in acquiring more rational and certain Ideas of the firſt Ages, whoſe ignorance was univerſal, diſcovers the origin of their Deities; that is, he perceives how Men, who were benefactors to their country, and valiant kings, were honoured with altars after their death. He diſtinguiſhes the various acceſſions of ſuperſtition, the particular errors and deviations of which became themſelves

ſelves the object of general worſhip, but always with the ſame ſlowneſs of progreſſion, as the means and arts, which ſprung from their neceſſities. We may be aſſured that all the views, which we can take of the ancient world, will terminate in a proof of the mediocrity of the inventive faculty.

But that which more than any thing diſplays the mediocrity which all nations have ſhewn in this reſpect, is the pains, which they take to conceal the ſources, from whence they derived their knowledge. The Antiquary however knows how to diſtinguiſh the original. He perceives that what is given as a novelty in one part of the world, was known anciently, and in uſe. He judges impartially, by more modern examples, of facts in remote Antiquity. By application of them to nations and Ages nearer his own time he perceives that human nature always has been, and always will be the ſame. But if to diſengage himſelf from the great objects, which are preſented in this examination of the Religions, and Empires, which

have at different periods ariſen in the world, and diſappeared, the Antiquary conſiders the individuals which have had a place in Antiquity, what a few, ſcattered atoms will he diſcover in that immenſity of ſpace! His reſearches will preſent him with but a very ſmall number of Men, whoſe names are known to poſterity, who have received the humble meed of two or three lines of an Inſcription, from which, if it can be read, we often learn nothing more than that ſuch a perſon once lived. This particular examination is, in my opinion, the moſt eſſential and the principal object of theſe reflexions, ſince it in effect affords the greateſt advantage reſulting from the Study in queſtion, and ſhews the Antiquary the innumerable numbers buried in the abyſs of time, in whoſe vortex he muſt himſelf be one day ſwallowed up. He perceives a great number of Kings, concerning many of whom little has been even feigned, while others are totally unknown: to whom if any one had ſaid in the meridian of their pride and power, that

their

their name would be effaced from the regiſter of the world, he would have run ſome riſk of his life; and if he had ſaid it to their ſubjects, no one would have liſtened to his prediction. If then ſo many perſons are forgotten in ſpite of their rank, their magnificence, and perhaps their illuſtrious actions, what uſeleſs pains were taken by millions of Egyptians, Ethiopians, Aſſyrians, Perſians, Indians, &c. in hopes of tranſmitting their names to poſterity, to which they are totally unknown. In the mean time it cannot be doubted that in this immenſe number many poſſeſſed virtues, talents, and genius, in the moſt eminent degree. If it ſhould be objected to examples ſo convincing, that many of the ancients are known and celebrated, and that there are found every day monuments erected to their honour; the Antiquary eaſily diſcerns, that thoſe who have arrived to this diſtinction belong to Ages and countries very near our own. This vicinity ſhews him the phyſical reaſon, why their memory has fallen within the reach of this light in-

cenſe

cenſe of fame; and the effect, which ſuch reflexions muſt have on his own mind is perhaps the moſt efficacious means of deſtroying that ſelfiſhneſs, which is ſo great an enemy to mankind, and a defect ſo pernicious to the common intereſts of ſociety.

I had reaſon then to ſay, that the reflexions occaſioned by the ſtudy of Antiquities, would eaſily enable him, who is engaged in it, to diſcover the weakeſt errors of human nature, to profit by that inconvenience which he has ſeen accrue from them to other characters, and conſequently through his love of humanity, his excuſe of their foibles, and above all by a perfect indifference for all the petty intereſts, which divide mankind to ſecure to himſelf happineſs during the few days which he is to paſs upon the Earth.

THE END.

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